GOVERNMENT OF HYDERABAD

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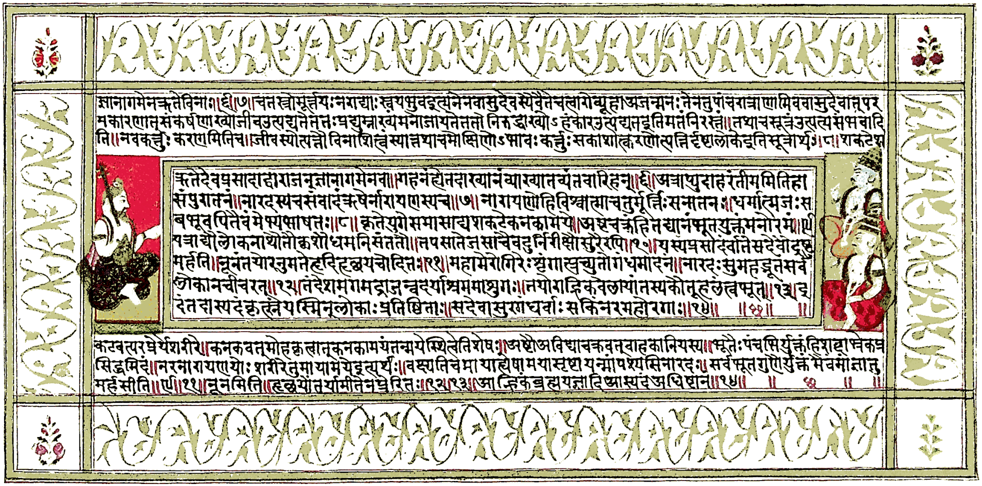

HYDERABAD

Art, Archaeology and Handicrafts

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GOVERNMENT OF HYDERABAD

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An Exhibition of Hyderabad Art, Archæology and Handicrafts

INAUGURATED BY

Dr. RAJENDRA PRASAD

President of India

at Hyderabad House, New Delhi

ON

10th April, 1952

FOREWORD

'An art which is truly great strikes deep down into National life and permeates the whole National character.' The Art of Hyderabad as seen from the Antiquities, Paintings and Artistic objects assembled in the Exhibition of Hyderabad Art, Archæology and Handicrafts gives a fair idea of the character and temperament of the people, who have lived in this region. It depicts their culture, their aims and aspirations and even their potentialities and future prospects.

It cannot be said that this is an art essentially of the rich : nor is it exclusive in its appeal. It is as much the proud possession of the humble peasant who selects his simple ingredients from the meagre resources of his village economy and creates an object of outstanding beauty with his infinite patience and traditional skill. This is not an art of the nature of a superfluous luxury, of no vital importance in the day to day life of the community : it is an integral element of the social life and economic condition of the people of the soil—a very condition of their intellectual and spiritual well-being. To these people, 'Art is a universal faculty. It is the ideal or creative sense, which leads to the highest achievements in every walk of life.'

The future of Hyderabad, as of India in general, lies in the proper understanding of the diverse aspects of her composite entity : it lies to a greater extent, in recognising the varied constituent elements and helping to promote that process of syncretism which has to assert itself over the centrifugal forces and build the integral basis of 'unity in diversity'—a unique feature of this glorious land.

Centrally situated in the Indian Peninsula, Hyderabad State has from times immemorial remained a cradle for fostering Art and Culture. The heritage left to us by prehistoric men in the shape of stone, iron and copper implements show a highly developed æsthetic sense. The Megalithic tombs and several other relics recovered from ancient habitations display a well-developed civilisation and culture. During the last decade or two Maski, Kondapur, Panigiri, Gazulbanda and other Andhra sites have yielded a highly a valuable legacy of which any nation can justly feel proud.

The earliest mention of the Andhras is to be found in the *Aitareya* Brahmana which may be assigned to *cir.* 500 B.C. The next mention of the people is to be found in the work of Megasthenes, the Seleucid envoy at the court of the first Maurya King, who visited Pataliputra. The following extract from his work, *Indica*, regarding the Andhras may be of interest :

> "Next came the Andhras, a still more powerful race, which possesses numerous villages and thirty towns defended by walls and towers and which supplied its King with an army of hundred thousand infantry, two thousand cavalry and one thousand elephants."

Coming down to the 1st Century A.D. we find copious references to the arts and industries which flourished in this part of the country, in foreign works like the *Periplus of the Erythrean Sea* and the *Natural History* of Pliny written in the 2nd Century A.D. This evidence is supported by the antiquities discovered in recent times; and the very large number of Roman coins discovered in this state testify to the great demand in Roman markets of Indian manufactures.

In the domain of architecture the abundance of the specimens of rock-hewn monuments ranging from *cir.* 2nd Century B.C. to about *cir.* 9th Century A.D. at various places, like Ajanta, Pitalkhora, Ellora, Ghatotkacha, Bhokardan, Mominabad, Aurangabad, Kharosa,

Karkunda, etc., are of great importance for the history of Indian architecture. Most of them have excellent specimens of sculpture and Ajanta and Pitalkhora Caves have still preserved marvellous specimens of wall-paintings, some of them dated in the 2nd century B.C. The Hyderabad Government has brought out three elaborate portfolios on the paintings at Ajanta and the fourth volume is going through the press. The production of another elaborate volume on Ellora Caves with the collaboration of several scholars is under consideration. Publications on several other monuments have also been brought out, such as the Monographs on Ghatotkacha Caves, Palampeta Temple, Rock-hewn monuments of Aurangabad, etc.

The Caves at Ajanta are of the period of the Andhras, Vakatakas and perhaps of the Chalukyas; but the famous Kailasa Temple at Ellora was the work of the Rashtrakuta King Krishna. Monuments of the Yadavas are to be found at Devagiri and a few other places; and they are further represented by their coins and inscriptions. The Kakatiyas have left some very important temples mainly in the Telugu districts of the Hyderabad State. The famous Temple at Palampet which has got life-size female brackets tastefully carved, the Thousand-Pillared temple at Hanamkonda, the fine temples at Pangal, Pillalamari, Nagulapadu and dozens of other places are a testimony to their great interest in Architecture, Sculpture and Painting. Several big water-reservoirs built by them are even today responsible for irrigating vast tracts of land. Coming to the medieval period the Baihmani remains at Gulbarga and Bidar are of considerable interest, particularly the Madrasa of Mahmud Gawan once covered with variegated encaustic tiles, fragments of which are still preserved in their original lustre. The Baihmani empire was split up into smaller kingdoms of which the Qutb Shahi rulers have left beautiful monuments at Golconda and Hyderabad City. The tombs of the Baridi Kings, and in particular the Rangin Mahal, built by them at Bidar have got a style all their own. By the end of the 17th century the Mughals conquered the Deccan and have left the Bibi ka Maqbara at Aurangabad as their best monument in the Indian Peninsula. The Asif Jahs who succeeded the Mughals have left few monuments but during the 20th century some important buildings worth mentioning have been erected. Among them the High Court and the Osmania University Buildings deserve special notice.

The Archæological Department of the Government of Hyderabad has done pioneer work in the preservation and maintenance of important monuments situated within the Hyderabad State, some of which have been declared recently as 'National Monuments' through an Act of Parliament.

The large number of inscriptions of the ancient period in Sanskrit, Prakrit, Telugu, Kannada and Marathi are being collected systematically and a large number of them have already been published in the form of Monographs included in the Hyderabad Archæological series.

The Hyderabad Museum possesses an important collection of Indian sculptures, paintings, manuscripts, arms and weapons, bidriware, numismatics, ceramics, etc. In order to relieve the Museum of overcrowding, proposals are under consideration to have its various sections displayed in separate buildings. There are also site Museums, at Maski, Kondapur and Panigiri. Proposals regarding the establishment of Museums at Warangal, Aurangabad and Sholapur are pending consideration. It is hoped that when these proposals are materialised they will contribute immensely to the promotion of the appreciation of our national heritage.

The Government of Hyderabad has evinced keen interest in the preservation, arrangement and display of a most valuable, enormous and varied collection of antiquities, curios and works of art—made by the late Nawab Salar Jung who died about three years ago. The project has assumed a concrete shape and an extensive and full-fledged Museum has been established in the Palace in which the late Nawab lived, which was recently inaugurated by the Prime Minister, Hon'ble Pandit Jawaharlal Nehru.

The Hyderabad Art Society has also helped in the past few years to give a stimulus to promotion of art in Hyderabad. The works of Hyderabad Artists are getting recognition in All-India and foreign exhibitions.

Cottage Industries in the Hyderabad State have also got a very old history. Mention has been made by ancient Roman and other writers of several commodities that were manufactured in Hyderabad State and exported through the Ports of Broach and Masulipatam. These consisted of toys, beads of precious and semi-precious stones, muslin, porcelain,

etc. In later periods also we find references in the writings of foreign writers to the export of various hand-made goods from this part of India. Hand-made paper of Daulatabad was in great demand during the medieval period. Several other hand-made products like the Kamkhab, Mashru, Himru, Jamiwar, borders and laces represent a great variety and even today they are appreciated all over the world. The Sangareddy silk, Bidriware, Filigree work of Karimnagar, Ivory and Horn Industry and lacquer work of Nirmal have got great attraction for the lovers of art and connoisseurs. The Government of Hyderabad is trying its best to find markets for these products and it is gratifying to note that there is a very encouraging demand for them all over the world.

B. RAMAKRISHNA RAO.

INTRODUCTION

1. The State of Hyderabad is 82,000 square miles in area and has a population of over 160 lakhs. Because of its size, political importance and commanding geographical situation, Hyderabad State has always occupied a unique place in India. The people of this State are mainly Telugu, Kannada and Marathi speaking cultivators. The capital, Hyderabad, is a city of beautiful buildings and well laid out streets and bazars and in point of population is the fifth city in India, only surpassed by the great cities of Calcutta, Bombay, Madras and Delhi.

2. From the pre-historic civilisation of the Godavari and the Krishna valleys to Independent India in the middle of the twentieth century is a span, in all probability, of from five to six thousand years. During all these centuries the people of Hyderabad have lived their lives and evolved their civilisation, sometimes in comparative isolation of quiet contentment, occasionally in the hectic activity of a political upheaval and normally in that peculiar rural atmosphere of 'suspended animation,' where great ideas seem to ferment and gradually pervade all through the mass mind of the Great Society and ultimately produce outstanding works of cultural value with a complete anonymity of authorship and a baffling history of origin and development. The legacy of Hyderabad, as of any other part of India, is not static ; it is "an organism growing in richness and content, and, for generations yet unborn, it may well be that the contribution made to it by the present day people may prove to have been an incalculable one." It will be no exaggeration to say that the harmonious picture of the composite culture of India is more apparent from Hyderabad than from any other particular State. It may be due to the reason that Hyderabad by its geographical position is the meeting ground of the different cultural patterns as of the different racial strains and religious developments of this vast sub-continent. Pre-Aryan and Aryan, Saka and Satavahana, Hindu and Muslim, and Mughal and Maratha found this a natural meeting ground. The future of India lies in the increasing association of its different parts consolidating that one great culture which is the one indivisible integral whole but appears as if it were many.

3. The Exhibition of Hyderabad Art, Archæology and Handicrafts that is being held in Delhi is one more step in providing greater understanding between the different parts of India ; and this may contribute in its own humble way to promote that cultural and æsthetic unity of India, which is the heritage of all its people in whichever part they may live. It covers almost every aspect of cultural achievement in Hyderabad from prehistoric times down to the present day. More than 20 sections are devoted to the ancient and medieval period, which will illustrate the origin and development of civilisation and culture in the State in its different aspects. Modern Hyderabad is represented by a large collection of contemporary and recent paintings, sculptures, Bidri ware, examples of Nirmal work, filigree work, Warangal carpets, Himroo, Kimkhab and other textile specialities and various other Handicrafts for which Hyderabad won great renown all over the world.

4. The object of the Exhibition is two-fold. First, it has assembled together in a scientific and comprehensive manner all the modern specialities of Hyderabad in their real historical background. This will provide the general visitor a rare opportunity of seeing these wonderful products in their best quality and varieties and will contribute not only to a proper understanding and appreciation of Hyderabad products but will also provide the necessary stimulus for further

progress of these Handicrafts and Cottage Industries. Secondly, this Exhibition provides for the more serious visitor, whether he is a student of Art, History or Culture, a unique collection of rare objects which throws a flood of light on every aspect of the history and culture of this region and emphasises on the significant role played by it in India in every branch of her cultural output.

5. A brief summary of the different aspects illustrated is given in the respective introductory notes on the various sections. The Archæological Section contains a rare collection of prehistoric objects which fill an important gap in the recent researches made on that subject. A most beautiful crystal image of the Head of Buddha is also on display in this section. Some of the priceless sculptures so carefully packed and carried across to Delhi contain some unique specimens of early medieval sculpture in the Deccan. Artistically they form a vital stage in the development of sculpture and contribute an important chapter to the history of Indian Art. Mention may be made here of the Jaina stone image of Sarasvati and the sculpture in stone of a Toilet Scene.

6. Architecture is illustrated by a series of beautiful photographs, and every period in the history of Hyderabad has been represented by photographs of one or two typical monuments. The Cave Temples and rock-hewn monuments of Ajanta, Ellora and Pitalkhora have a beauty all their own, but the Chalukyan School of Architecture illustrated by photographs of the temples at Ittagi and Palampet and also the Vijayanagar Style of Architecture of various temples in the Southern Districts of Hyderabad afford a glimpse of the architectural wealth of this State. Medieval monuments of the Muhammadan rulers are represented by a large number of photographs of beautiful mosques and tombs, apart from miscellaneous monuments like Char Minar and Madrasa Mahmud Gawan of Bidar.

7. There is a representative collection of coins from the Hyderabad Museum, which would be of considerable interest to the Numismatists.

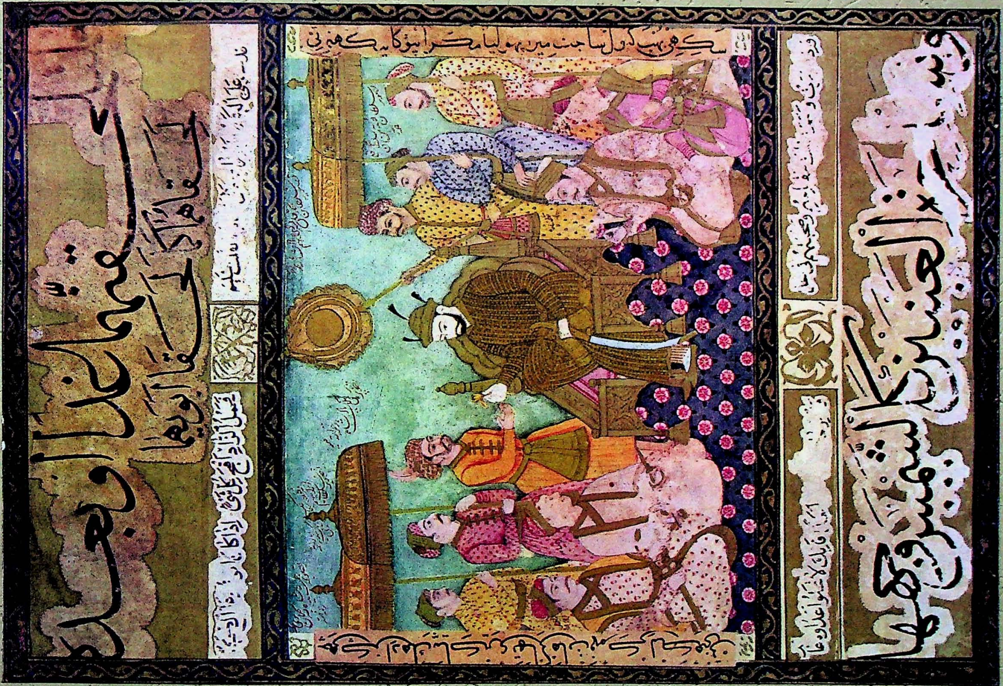
8. Painting occupies a large section of the Exhibition : rare copies of the ancient paintings at Ajanta, Ellora and Pitalkhora and miniature paintings of the Deccan School vie with each other for attracting the attention of the visitor engrossed in the diverse styles and techniques of the contemporary painter. A fine collection of Contemporary Art carefully chosen and beautifully exhibited seem to prove that the ancient traditions of the Ajanta master-artists has not disappeared from Hyderabad even today.

9. A special section is devoted to Manuscripts and Calligraphy. Priceless illuminated manuscripts from the Salar Jung Museum and the Hyderabad Museum are exhibited along with other equally beautiful specimens from the Saidia Library and the Osmania University Library. A rare copy of the illustrated manuscripts of the Mahābharata from the Osmania University is only one of dozens of others of infinite value for the serious student and of surpassing beauty to the general visitor. Mention may be made of the Yaqut Quran autographed by the three Mughal Emperors, Jehangir, Shah Jahan and Aurangzeb, and also of copies of Quran written by Dara and Aurangzeb.

10. The rare artistic objects selected under the various sections include some of the rarest gem-studded daggers and other arms from the Salar Jung and Hyderabad Museums. Examples of Bidriware (some of it of the Baihmani period) and Nirmal lacquer works are the finest quality as also the varieties of Himroo and other Textiles so constantly in demand from all parts of the world, some of them nearly 800 years old. Special mention may be made of an ivory lamp of exquisite craftsmanship carved out of a single tusk by a local artisan costing nearly Rs. 5,000.

11. The Government and the people of Hyderabad are very much indebted to Dr. Rajendra Prasad, President of India, for the keen interest he has evinced in the progress and development of Hyderabad Art and Industries, and for finding time to inaugurate this Exhibition of Hyderabad Art, Archæology and Handicrafts. Mr. M. K. Vellodi, the former Chief Minister, and Hon'ble Mr. B. Ramakrishna Rao, the present Chief Minister of Hyderabad State, have taken keen interest in the materialisation of this Exhibition. The Hyderabad Art Society, the Central School of Art and Crafts, the Archæological Department, the Hyderabad Museum, the Salar Jung Museum, the Commerce and Industries Department, the Central Records Office, the Osmania University, the State Library, the Saidia Library and the Chief Architect's Office have whole-heartedly co-operated in this enterprise.

PHOOLCHAND GANDHI.



QUTB SHAHI KINGS : *Deccan School.*

ART TREASURES IN HYDERABAD

Art is an expression of beauty and, as the poet says, 'a thing of beauty is a joy for ever.' Art has no limitations of time or space. Neither ravages of elements nor the vandalism of man has been successful in destroying the great treasures which man in every age, in his sublime love for the manifestation of his finer feelings in clay, stone or canvas, has bequeathed to the future generations. Art is the greatest unifying force that binds man to man whether separated by innumerable centuries, or by enormous distances, or even by variations of race, colour and creed. The ancient monuments of Babylon, the Pyramids of Egypt, the sculpture of Greece and Rome and the great cathedrals of Rome, Paris and London carry the same appeal as the ancient finds in Mohenjo-daro, the beautiful sculptures of Orissa temples or the exquisite architecture of the Mughal palaces and tombs. The ruins of the Vijayanagara Empire create the same impression on the visitor as the ruins of Pompeii, although centuries lie between them. The sublime frescoes in the caves of Ajanta enchant art lovers to the same extent as the great murals of Michael-Angelo and Raphael in the cathedrals of Rome, although thousands of miles separate them in point of distance.

It is a pity that sufficient publicity has not been given to the places of interest in Hyderabad State. Otherwise, it would have been known as a paradise for the seeker of art and beauty. Every phase of whatever is best in Indian Art of all ages is represented in abundance in the many monuments, sculptures and frescoes scattered all over the State and also in the rich collections of paintings and artistic crafts.

The expression of the innate art of the primitive man is found in abundance in the prehistoric finds at Janampet situated in the thick forests of Warangal district near the banks of the river Godavari, in Benkal in Raichur district, in Evathalli and Rajanakallur in Gulbarga district, and in Karkunda three miles from the Kothagudiem Railway Station famous for its coal mines, partially at Maski situated in Raichur district on the south-west border of the State, and at Kondapur, situated at a distance of about three miles from the 37th mile on the road from Hyderabad to Sholapur. The Archæological Department of the Hyderabad Government has done useful work in the collection and preservation of the prehistoric and proto-historic antiquities of terra-cotta, copper and stone with beautiful moulds and carvings discovered in these places, which are of great value to the student of archæology and a source of joy and inspiration to the student of art. Those who are not able to visit the actual sites, can still get glimpses of these finds from the collection exhibited in the Hyderabad Museum. The Maski excavations further reveal a wealth of Buddhistic, Andhra and other antiquities besides the prehistoric finds.

Buddhism that swept over India and brought almost the whole of the sub-continent under its spiritual and ethical influence during the centuries after the *Nirvana* of its great founder, and which disappeared in the later centuries, has all the same, left behind a great heritage in the shape of mausoleums of art dedicated to the spirit and memory of the great Master. The Buddhistic caves in Ellora and those in Ajanta are the greatest monuments of this glorious and self-denying dedication. The world famous masterpieces in sculptures and mural paintings treasured in these caves, form the most remarkable works of art situated in surroundings of extreme natural beauty. The caves in Ajanta lying in the lap of a beautiful bevy of hills which give rise to the river Ajanta in the shap of a beautiful waterfall, are situted at about 69 miles from the famous town of Aurangabad. To a visitor, soon after the monsoon, the caves provide a glorious spectacle of

scenic and artistic beauty where nature and man have combined to open out their heart in prayer to the glories of Nature and in memory of the one, who lived for others. The sculptors and painters in these caves had no other considerations of fame or reward, except the love of art and of dedication to the Master. The names of the artists who painted these great master-pieces lie in oblivion. But, the great consolation to them, perhaps, is that they bring good cheer, happiness and inspiration to thousands and thousands who visit these caves day in and day out. The happiness is equally shared whether the visitor is a great intellectual and a serious critic of art, or a plain rustic farmer who reads in the beautiful blending of the lines and colours a religious fervour and the worship of the Deity of his own heart. Here lies a thousand years of toil starting from 200 years before Christ was born, to the age of Harsha in the eighth century.

The caves in Ellora which are situated at a distance of about 15 miles from Aurangabad, represent all the main currents of Indian sculpture. Buddhistic, Saivite, Vaishnavite and Jain. The Kailasa temple built in the 8th century by Krishna, the Rashtrakuta King, is a stupendous piece of monolithic art, Himalayan in conception as the name 'Kailasa' denotes, and full of beautiful sculptures of dance and rhythm, of which the study of the minutest detail is a source of everlasting joy. The Jaina art and sculpture is widely represented in Hyderabad State. Patancheruvu, a place 20 miles from Hyderabad City, was an important centre of Jaina worship and various finds from here are exhibited in the Hyderabad Museum, of which a colossal statue, nearly 14 feet high of Parsvanatha, the Jain Tirthankara, is an inspiring piece. There are several other important Jaina centres like Malkhed, Kopbal in Raichur district and Mahur in Adilabad district, which contain large collections of Jaina images in stone and bronze.

The ancient dynasties of the Kakatiyas of Warangal, the Yadavas of Devagiri in Aurangabad, the Chalukyas of Kalyani in Bidar and of the Vijayanagara Kings in Anegundi in Raichur district, which flourished between the 10th to the 14th centuries in the Deccan, have left rich treasures in the shape of temples and other monuments of great archæological value, containing beautiful pieces of architectural carvings and sculpture. The temple called Thousand Pillars' temple in Warangal, the Ramappa temple situated in beautiful forest surroundings, the fort of Devagiri now called the Daulatabad fort, the so-called Durga outside the gates of Bhir, are objects of such beauty that no tourist or lover of art should miss them. About 40 miles from Bhir on the plateau of Southada there is a deep gorge from where the Manjra river takes its source. Here, across the stream, lies a small temple which in its dark recesses treasures an ancient image of great beauty and artistic value. Similarly there are hundreds of small temples and pieces of sculpture strewn all over the State, which are all beautiful works of art.

The Muslim Rulers of the Deccan have also made vast contributions and have left the mark of their culture in the shape of forts, tombs and other monuments. The tombs in Gulbarga, Bidar and in Golkonda are great pieces of art and remind us of the glory of the Bahamani, the Barid-shahi and the Qutb-shahi Kings. The Bibi-ka-Maqbara in Aurangabad is another monument of great interest which though a poor imitation of the great Taj of Agra, is still an object of great beauty.

Modern age has not lagged behind completely and it can be equally proud of its contributions to the treasures of art. The Osmania University is a remarkable manifestation and blending of the various ancient and modern types of architecture in the State. It is a standing tribute to its builder, Nawab Zain Yar Jung Bahadur.

Hyderabad has also made great contributions to the art of miniature and decorative painting. The Deccan School of Art which flourished in the period 16th to 19th centuries has given some very fine pieces of art to the world. These miniatures are treasured in the Hyderabad Museum and in some of the private collections and are of great value to the students and lovers of art.

The exquisite craft of Bidriware, Karimnagar silver, and Nirmal lacquer are fine specimens of Hyderabad crafts.

Hyderbad has also produced some modern artists of great promise upon whom we can look forward to put Hyderabad on the art-map of Modern India. Mention may be made of Khan Bahadur Syed Ahmed, whose reproductions of the Ajanta paintings are marvellous as works of art. There are young artists like Deuskar, Bhushan and others who hold great promise.

The Archæological Department in Hyderabad has rendered valuable services to the cause of art by publishing the three beautiful volumes with reproductions in colour and monochrome of Ajanta paintings, the book on the monuments of Bidar, several pamphlets on prehistoric and other finds and a large number of monographs on inscriptions and monuments. To Dr. Ghulam Yazdani, the renowned scholar and archæologist, we owe a great debt for giving us these beautiful publications.

Hyderabad is rich in Calligraphy and some of the illuminated manuscripts in the Hyderabad Museum and other collections are among the most rare and valuable ones. There are still in Hyderabad some of the living Calligraphists of great merit and fame.

Hyderabad is building up slowly but, steadily, a movement for the revival of art activites in Hyderabad and for giving encouragement and help to the young and promising artists. The Hyderabad Art Society, the Regional Committee of the All-India Fine Arts and Crafts Society and the Cultural Group, are all endeavouring to build up these movements and to find a home for the work of artists and for other cultural activities. An important work that is being taken in hand is the reproduction in photographs of all the great works of Art of Hyderabad. This would form a most valuable contribution to the archives of Hyderabad.

L. N. Gupta.

ARCHAEOLOGY IN HYDERABAD

AN OUTLINE

The archæological wealth of Hyderabad is famous throughout the world largely on account of the famous Cave Temples of Ajanta and the Rock-hewn shrines of Ellora. Only a personal visit can give one some idea of the magnitude and beauty of the architecture, sculpture and painting found in these two places. No exhibition of the antiquities of Hyderabad can therefore prove really comprehensive and satisfactory with the art of Ajanta and Ellora represented only by a few copies and photographs.

SCOPE OF EXHIBITION

But Ajanta and Ellora are only the two best out of a vast group of monuments and antiquities ranging from the very early Prehistoric Age down to the recent days of Independence and after. Even a brief survey of the antiquities of Hyderabad would show in a small scale the whole panorama of the History and Culture of India, in all its varied phases and in all its glory.

PREHISTORIC ANTIQUITIES

The earliest relics of man are found in great abundance in this State in the form of stone implements, at first rough but later more highly finished and beautiful. The stone axes, triangular in shape with rough edges and painted ends in a few cases, the triangular granite stone cherts, and the reddish triangular flakes with sharp edges and cores, brown or yellowish in colour, all these are the more useful if not the attractive remains of a culture that produced the beautiful beads and pottery.

All along the course of the Godavari in this State and to a considerable extent along the Krishna have been discovered hundreds of Prehistoric sites that seem to prove that Hyderabad is one of the earliest (if not the earliest) habitats of man.

Megalithic tombs in the form of dolmens and cists and several cemetries containing terra-cotta sarcophagi and big burial urns abound in hundreds all over the State. They usually contain a lot of funerary furniture, pottery, terra-cotta figurines of animals and implements of iron. The Prehistoric finds at Maski show the transition from the late neolithic to the historical times.

GAP IN HISTORY

Between the Prehistoric or Proto-historic age and the Historical Andhra period intervenes a big gap awaiting to be filled up by actual remains of material culture. Nor is there any doubt that Hyderabad played an important role even during this period as proved by the existence of inscriptions of Asoka in two different places in the State, at Maski and Kopbal.

ORIGINS

But in the 2nd Century B.C. we find in this State architecture, sculpture and painting of such a high standard that it is obvious that centuries of systematic development must have preceded this advanced stage. The unbroken continuity in the cultural history of this State can be traced remarkably accurately from early Andhra-Satavahana times down to the present day.

POLITICAL BACKGROUND

A number of powerful dynasties of rulers held sway in this State and contributed without exception to the cultural progress of the country. To mention the names of only the most important we have the Andhra-Satavahanas (*c.* B. C. 230—*c.* A. D. 230), the Vakataks (*c.* A.D. 280—*c.* A. D. 530), the Calukyas of Badami (*c.* A. D. 543—*c.* A.D. 753), the Rastrakutas (*c.* A. D. 753—c. A. D. 973), the Calukyas of Kalyani (*c.* A. D. 973—*c.* A. D. 1190), the Kakatiyas (*c.* A. D. 1080—*c.* A.D. 1326), the Yadavas (*c.* A .D. 1187—*c.* A. D. 1312), the Baihmani rulers (*c.* A. D. 1347—*c.* A. D. 1545), the Qutb Shahi and other later Muhammadan rulers of the Dekkan and last but not the least the Mughal and the Asaf Jahi rulers of recent times.

ARCHITECTURE

A glimpse of the architectural wonders of this State can be obtained from the photographs of the chief monuments associated with each of these dynasties. The earliest caves at Ajanta, five in number and also a few at Pithalkhora are of the early Andhra-Satavahana period and bear close affinity with other caves of that period found at Nasik, Kondane and other places. The curved lines of the roof in some of these caves are the result of centuries of artistic tradition in constructing all buildings in wood with flexible bamboo used extensively for the support of the roofs. But architecture soon grew out of this stage of adopting wooden technique in stone ; because rock-cut architecture was specially suited to Hyderabad on account of the convenient physical texture of her rocks, particularly in the western districts of Aurangabad, Bhir and Osmanabad. The chief monuments of this type are the *Chaityas* and *Viharas* with small stupas or *dagobas* situated at the apsidal end in each *chaitya.*

Rock-hewn architecture continued to flourish under the Vakatakas and later rulers almost up to A.D. 1000 and some of the best work is associated with the Rastrakutas of the 8th century A.D. Caves I, II, XVI and XVII at Ajanta are noted for their priceless paintings and sculpture but Cave XIX which is a little later in date has probably the most beautiful facade in this Series. The finest example is however in Ellora, in the famous Kailasa, a rock-hewn shrine carved in the reign of Rastrakuta Krishna I. An inscription records that on its completion the architect was lost in wonder at his own work and that celestial beings in the sky considered its art superhuman in its inspiration.

CALUKYA AND KAKATIYA TEMPLES

While rock-hewn architecture was progressing to undreamt of heights in North-West Hyderabad structural temples grew out of the Buddhist structures of earliest times and rapidly gained in popularity and fame under the patronage of the Calukyas of Badami. The earliest examples of the Calukyan temples are found on the borders of this State: but a few later examples found at Ittagi and Alampur in Raichur district show the development of a new style of architecture which reached its culmination under the Calukyas of Kalyani and their successors. The famous temples of Palampeta and Hanamkonda in Warangal district, and the equally beautiful though less well known temples at Pangal and Nagulapada in Nalgonda district are typical, with their singularly graceful decoration of the exterior, with their imposing *vimanas*—a compromise between the plain stepped stories of the early Calukya style and the closely moulded tiers of the Hoysala temples—with their pillars turned on lathes and having a knife edge below the capital and with their doorways elaborately carved with minute and exquisite detail. The stone employed in the best of these temples is a dark stone of a very fine grain called the black basalt which rendered possible the carving of sculpture 'almost applying to stone the technique of the ivory worker or goldsmith'. The temples were often not single but triple and the main shrine has a star shape in the exterior and was set on a higher platform. The wall surfaces were adorned by a large number of horizontal friezes imposed one upon another and the lower walls of even the *vimanas* contained ornate niches holding images of gods under foliated canopies.

MEDIEVAL MONUMENTS

" With the advent of the Muslims into the Deccan a vigorous style of military architecture grew up and the use of the guns under Turkish officers and engineers in the latter half of the fifteenth century brought about still further improvements in the principles and material of building as well as in the laying out of the defences ".

The great Mosque of Gulbarga and the Baihmani Mosque of Bidar fort rank high in the list of the Muslim monuments of India, the architecture of both being characterised by ' a beauty of line in the arrangement of the component parts, which are, however of the simplest design '. The Mushirabad Mosque and the Toli Masjid in Hyderabad are most impressive even in a photograph and the Baridi mausolea at Bidar, the Adil Shahi tombs of Gogi in the Gulbarga district and the Qutb Shahi tombs of Golkonda need no commendation for a keen, connoisseur of medieval architecture. Among the edifices of a semi-religious character mention should be made of the Madrasa of Mahmud Gawan of Bidar and the Badshahi Ashur Khana of Hyderabad, the latter particularly noted for the exquisite tile-work obviously copied from some Shiite shrine of Iran or Iraq.

SCULPTURE AND PAINTING

While architecture is thus seen to be " the major factor " in the cultural heritage of Hyderabad, its art, as found in its component parts of sculpture and painting, " presents a visual proof of the creative activity, aesthetic achievement and emotional outlook " of the people of this State. The history of this art opens in the prehistoric and protohistoric times in the rock carvings and drawings at Benkal in Raichur district and the terra-cotta figurines and other artistic objects found in prehistoric sites. The Benkal drawings show " a highly developed sense of the pictorial art in the drawing of both human and animal figures " and the terra-cotta figurines, of a later date, prove that the artists had fully grasped " the essential elements of form and decoration at quite an early date. "

By the 2nd Century B.C. the Art of Hyderabad as found in the Paintings in Cave IX and X at Ajanta has emerged as a beautiful and characteristic art bearing close affinity with the early art of the Amaravati School. The old naturalism found in the archaic art of this region has been modified into a more delicate sense of realism and a new sense of movement and harmony gives balance to the " almost acrobatic suppleness " of the female figures.

Under the Vakatakas and immediately later rulers the art of Ajanta as represented by the sculpture and the paintings in Caves 1, 2, 16 and 17, has attained a classical stage combining suppleness, grace and flexibility with harmony, serenity and balance, manifesting a beaming intellectuality and high creative skill. Nor can we fail to note even in a cursory glance a joyous spirit which pervades throughout these paintings. It is not a joy which shows any wantonness: but the deep bliss of *ananda* permeated by a deep spirituality.

The later development of the art of Hyderabad under the Calukyas of Kalyani and the Kakatiyas of Warangal shows some of the most exquisite specimens of the ' epic grandeur, variety and massiveness ' of Indian Art and Architecture. Each temple is a veriable museum remarkable for its fine blending of sculpture and architecture, immortalising in stone religion, legend, history and contemporary life in the form of dance, dress, manners, etc., and creating myriad forms of beauty in design and structure. These temples exhibit the urge of great artists in the power and perfection of an art which, while maintaining its unity, leaves no scope for further embellishment of even the smallest part of its material."

When the impetus to religious art disappeared in medieval times architecture and sculpture came to an abrupt end: but painting survived in a much transformed state in the Deccan School which is really an off shoot of the Mughal School " which developed its particular idiom in the 17th century under the patronage of the local rulers of the Deccan states of Golkonda and Bijapur. The subjects show great catholicity and the painters experimented with individual pictures, book illustrations, Raga malas and court and palace scenes."

COINS

No survey of the rich heritage of Hyderabad will be complete without a reference to the Coins, inscriptions and the many other miscellaneous antiquities, each branch of which has its own special contribution to make to build up a comprehensive art history of India.

The rich collection of coins acquired by the Hyderabad Museum has more than a provincial interest. Apart from the artistic value of some of them their range and variety is particularly noteworthy stretching from the early punch marked coins to those of the Mughal and Asaf Jahi dynasties. A few medieval coins of the Tughlak and Vijayanagara dynasties are interesting but an almost complete set of Bahmani coins is a unique feature of this collection. A few of these invaluable coins of the Andhra Satavahana dynasties are rare, and some new dynasties

are represented like the Mahisa and Sebaka. Welcome additions have been made to the all but too meagre coinage of the Calukya dynasties of Vengi and Kalyani and also to the coinage of the Yadavas of Devagiri.

SCRIPTS & CALLIGRAPHY

A large number of inscriptions have been discovered in this state starting from the Asokan edicts at Koppal and Maski down to the recent inscriptions on Tombs of the British period. Apart from the palaeographical and epigraphical importance of these inscriptions the purely artistic value of some of these is very high. It is a rare pleasure to look at some of the inscriptions of the Calukyas of Kalyani or the Kakatiyas of Warangal with ornamental flourishes and elegant fancy letters used where most suitable and the whole presenting an attractive appearance. The aesthetic sense of the people is seen not only in the selection of a beautiful rock or pillar, often of glistening black basalt, but also in the mirror-like polish given to it before engraving the record in bold round letters inscribed with a taste for design and symmetry.

ARMS

The collection of arms exhibited here belongs largely to the Hyderabad State of the late medieval and modern times and shows great variety and perfect workmanship. Hyderabad has long been known for its special steel which was manufactured from the magnetite found twenty miles east of Nirmal and a few miles south of the Sichel hills. It has a remarkable property of being obtained at once in a perfectly tough and malleable state.

CONCLUSION

In every aspect of the cultural heritage of India, there is a distinct contribution from Hyderabad notable for its high quality as well as its magnitude. A scientific study of the antiquities of this State not only throws a flood of light on the ancient culture of India but serves to build a firm basis for the regeneration of the cultural greatness of India today.

P. Sreenivasachar.

MANUSCRIPTS & CALLIGRAPHY

The art of calligraphy was highly prized by Muslim rulers and even their children were trained by experts in this art along with other elements of a princely education. Islam forbids the representation of living beings, and naturally the Muslim artists "confined the outlet of their artistry chiefly to the art of calligraphy" with all its diversity of scripts and the ingenuity displayed in their ornamentation.

The most important scripts of Muslim inscriptions and manuscripts are Naskh, Nasta'liq, Kufic and Thulth. The Kufic script is of a decorative and artificial nature and was mainly reserved for religious inscriptions. Examples of this style are rare in Hyderabad. Naskh seems to be an equally ancient style which flourished side by side with Kufic ; but it soon grew in popularity and completely displaced the Kufic, largely because it was simple in style and more suitable for ordinary purposes. There are several conventional styles of Naskh varying according to time and place, but the most perfect examples of this style come from Persia. Thulth which is only one of its varieties was prized by the Mughals although the most popular script under their patronage, which replaced Naskh, was Nasta'liq which evolved from Naskh and Taliq in Persia in the 14th century A.D. and was introduced into India in the 16th century.

The earliest specimens of Muslim Calligraphy so far discovered in the Deccan belong to the reign of Alauddin Khilji and display a vigorous and flowing Naskh style of writing.

Later we find all the religious and civil architecture profusely decorated with religious or other texts. At several places inscriptions have been produced in intricate designs of encaustic tile works and they boldly set out in the attractive patterns composed of pieces of variegated colours having the shining of glass. The Madrasa of Mahmud Gawan at Bidar (late 15th century) and the Badshahi Ashurkhana at Hyderabad (late 16th and early 17th century) are most elaborate examples of this type of work.

Muslims rejoiced in reproducing excellent copies of the Quran also called 'Al-Kitab' or 'The book'. Calligraphers, illuminators and book-binders vied with each other in reproducing the manuscript and accessories of the Quran in as perfect a form as is possible. Great pains were lavished in making each part of a letter ideal and to compose the letters in an extremely elegant pattern and setting. Precious metals and costly stones powdered and chemically turned into liquid paints were lavishly used in illuminating the book : but the æsthetic aspect of the design was always kept in view. The covers and the binding received equal attention. Copies written by Yaqut, Haddad and other renowned calligraphers are in great demand.

The genius displayed in reproducing the copies of the Quran expressed itself in the production of other religious and non-religious texts also ; and for these occasionally the services of miniature painters also were utilized in order to beautify the manuscripts.

During the Asaf Jahi period the art of book-making continued to be patronised as seen from a Persian Dewan of Maharaja Chandulal beautifully written and tastefully illuminated, now in the Hyderabad Museum. Maharaja Kishen Pershad and several others practised the art of calligraphy, and one of these calligraphers, by name, Muzaffaruddin Khan, Amir Yawar Jung lived in Hyderabad till recently and attained enviable excellence in Nasta'liq style or writing.

The Art is still practised with considerable excellence and Moulvi Hashmat Ali, Messrs. Muhammad Jabir, Muhammad Yaqub Ali and

Nawab Moinuddin Ali Khan are a few experts who distinguished themselves recently at an Exhibition conducted in Hyderabad.

Historical documents preserved in the Central Records Office and Sayidia Library are of great academic and historical value. Original Farmans of Delhi and Deccan Kings, original letters and papers bearing the signatures of Viceroys and Governors-General, Nawabs and rulers are preserved in great abundance. The Regional Historical Records Commission is now devising means for the preservation, scientific study and publication of these documents of national importance.

KHWAJA Md. AHMAD.

PAINTING—EARLY PERIOD

Prehistoric Paintings

The earliest examples of pictorial art in Deccan are the drawings or paintings in monochrome of human and animal figures on a hill near Benkal, a village in the Gangavati taluk of the Raichur District. One of these represents a hunting scene with hunters riding on horses, one of the hunters being armed with a weapon which looks suspiciously like a metal weapon. It is certain that these prehistoric examples prove that painting in the Deccan has an origin going back to the Iron Age if not earlier.

Earliest Paintings of Ajanta

In the next stage specimens of what may really be called 'fine arts' are to be found in Caves No. IX and X of Ajanta where the earliest paintings are dated in the 2nd Century B.C. on the basis of one painted and one engraved inscription found there. The painting on which the former inscription is found depicts a raja visiting the Bodhi tree. It seems to have been a long painting, but the little that now survives shows the Bodhi tree fairly in tact with the raja, his family and attendants on the side to the left and a large party of 15 musicians and dancers to the right. Human life in all its aspects material and spiritual is represented in this painting and the figures express not only 'spiritual feeling but also a joyful outlook on the beautiful features of the world.'

Origin : Time

A careful examination of these paintings shows them to be examples of a well-developed art both in conception and execution; an art which could have attained to that stage of development only after many centuries of activity and sustained effort. Nor can it be argued that this is just an accident, because if we allow for the essential difference in technique between painting and sculpture, these paintings are closely parallel to the sculptures at Kondane, Karle and other cave-temples in Western India which are dated in the 2nd Century B.C., and therefore unquestionably, contemporary. The conclusion is inevitable, therefore, that painting as a fine art had its origin several centuries previous to these examples in Caves Nos. 9 and 10, Ajanta, dated in the 2nd Century B.C.

Origin : Place

These paintings represent an indigenous art and there is no evidence to prove that they represent some foreign art imported into this region. The men and women shown in these paintings seem to be aboriginal people with long hair tied with ribbons in the form of crests of serpents' hoods in the crown of their heads. Their features very strangely remind us of the indigenous people of the Deccan today and suggest that the people represented in these paintings were contemporary indigenous people who inhabited the Deccan and were painted with the dress and ornaments copied from contemporary life.

It may be noted in this context that the Deccan has been famous from very early times, going back to a few centuries preceding the Christian era, as an emporium of trade and a great centre of culture and civilization. In potters' craft and in jewellers' art, in architecture and sculpture of all types and styles, the Deccan shows unquestionable proof of a high attainment at this early date : and it is therefore more than probable that the origin and development of Painting in India lies in the Deccan.

Characteristics of Early Paintings

The colours used are ochres for red and yellow, terre-verte, lamp black and white of lime used pure or mixed to produce the desired effect in the scheme. A kind of light vermillion has been used for the lower lip and the corners of the eye and apparently this was made from red ochre. The drawing is firm and accurate and shows due regard to the three dimensions. There are no light or dark colour washes to accentuate any particular detail or to show the body in the round, such as are noticed in the wall paintings of Caves I and II which belong to a later period. The grouping shows a balanced judgement and there is both life and movement in the figures drawn.

Chronology

It is difficult to trace in detail the various stages of development in Indian painting from these early examples to the highly advanced stage found in Caves I and II at Ajanta or in Bagh Caves. Some of the paintings on the right wall of Cave X like the Sad-danta Jataka have been dated in the 3rd century A.D. on the basis of the palaeographical features of the painted inscriptions on them. A few scholars have tried to assign the 'cowherds' scene and one or two other early paintings in Cave No. IX to an earlier period, based purely on stylistic considerations. But we are on surer ground when we admit that only the Syama Jataka in Cave No. X and one or two other paintings in Cave No. X and IX may be assigned to the fourth century A.D., slightly earlier than the paintings in Caves I, II, XVI and XVII. The only definite and reliable evidence for fixing their age is found in the painted and engraved inscriptions in these last four caves which can therefore be attributed to the fifth century A.D.

Judging purely from technique and style the paintings in Cave I and XVI 'appear to be almost contemporary, Cave XVII immediately following them, and Cave II coming last in the group.'

Subjects Painted

The subjects selected for Paintings also show a certain order of importance. The stories of the birth and childhood of the Buddha together with a few legends connected with his monastic life are painted in Cave XVI while in Cave I stories of his 'renunciation' predominate. Cave XVII contains mainly the Jatakas or the stories of the Buddha's previous incarnations in different forms, as a generous prince or a benevolent animal, an elephant, monkey, deer, goose, fish or serpent. Cave II contains some stories of the Buddha as Prince Siddhartha and also a few Jataka stories, as for example, the Jataka of the sagacious counsellor Vidhurapandita, the Jataka of the noble hermit Kshantivada and so on.

Ideals of Ajanta Art

The ideals of art represented in the best paintings of Ajanta are a dignified nobility combined with a physical beauty of a high order. The sublime heights of human emotion are reached in these paintings : but it is an emotion of a sublimated type—divine majesty and serenity characterizing the whole subject matter of the painting. To cite a single example, the famous painting of Prince Siddhartha in Cave I, generally described as Bodhisattva Padmapani, is typical of all the paintings of Ajanta and this school. Prince Siddhartha in this painting does not show the anatomical accuracy, the artistic symmetry and the idealized human figure of a Greek Apollo : yet he has a physical beauty all his own, with a broad chest, well-developed shoulders and arms and a beautiful neck and head handsomely set. It is the expression of spiritual beatitude that attracts the eye in particular and gives it a unique place among the great paintings of the world. 'The half-closed meditative eyes with the eyebrows slightly stretched upwards in the broad forehead, and the lips closed as if in a divine silence, indicate a majestic indifference to the charms of worldly life on the one hand and a spiritual tranquillity on the other. The high-lights on the forehead, nose and chin heighten the effect of serenity.' Even the dress and ornaments emphasize on his expression of calm tranquillity—a prince still in the worldly state with all the pomp and splendour of earthly glory, but already far on the road to Buddhahood, unaffected by joy or sorrow and unaware of outward pomp and circumstance.

Women in Ajanta Art

The most significant contribution of Ajanta to the world's art, next in order of importance to this spiritual beauty, is the discovery

and delineation of the beauty of woman's form. Woman is painted here in a thousand poses and countless situations; but whether she is a princess or a peasant, a queen or a dancing girl, whether she is listening to a spiritual discourse or drinking with her lover in utter privacy she has a dignity and decorum, and always elicits our admiration. The suppleness of her limbs, the happy grace of her mind and manner, the graceful contour of the body in a dignified yet attractive poise, the elegance of her decorative features, the delineation of her eyes in a most realistic but bewitching way, even the treatment of her hair at the temples and the nape of the neck exhibits not only the rich imagination of the artist but also his marvellous brushwork.

A noteworthy feature of the Ajanta artist is that he tries to do his best whether he is painting an important subject like a Bodhisattva or only a grotesque monster or a whimsical motif. Even a purely decorative design for adorning the ceilings, pedestals of columns and door and window frames displays his genius, his versatility and his joyous outlook on life.

Pithalkhora.

Painting seems to have declined after the 6th century, and the best paintings of Pithalkhora are no match to the perfect specimens of Ajanta. Situated in a deep ravine about 10 miles off the main road near Kannad (a taluq of Aurangabad district) Pithalkhora has still some frescoes surviving which prove that the great tradition of Ajanta was carried on far and wide. The art of story telling or even of group composition is almost completely absent from these paintings; and in the main, the art is confined to the conventional figures of the Buddha, the Bodhisattvas and the usual attendant figures. However the influence of Ajanta is obvious in every one of these figures whether they are representations of Buddhist monks or archers and bowmen, Nagas and Apsarasas or just votive stupas piously painted as an act of duty.

Ellora.

Ellora is a sad example of the great damage, through neglect, during the many centuries in the past, of marvellous works of art. The best paintings have disappeared and, barring the very mediocre examples of recent frescoes executed probably at the time of Ahalya Bai, there are hardly sufficient fragments to give a full picture of the state of painting in the eighth and ninth centuries A.D. The designs on the ceilings representing floral and creeper patterns, geometric devices and 'ubiquitous clouds' are all logical developments of the Ajanta styles. How far the influence of a 'Southern style' is found in Ellora and to what extent is this painting a 'medieval school' are problems which are often discussed by scholars with reference to the paintings that still survive in the Brahmanical Cave XVI, called Kailasnatha temple (especially in that portion of it called Lankesvara which might be assigned to the 8th century), Indra Sabha, which is a Jain temple of the 9th century and Ganesa Lena, an unfrequented temple of about the same date not in the regular series but situated higher up on the hills on the bank of the small stream Velganga. In the words of Dr. Stella Kramrisch 'Here several currents meet, coexist and blend. Despite however the contrasting styles, their applications are of one kind. Clouds, whatever the stylistic variation of their shapes, are the ground which fill the panels, and figures are unearthed on it in different rhythms. In fact, these paintings are patterned veils of Maya. Referred to the surface on which they are measured out, they enliven it in ways peculiar and limited to it. The densely woven but thin veil of Maya is painted in some of the many rhythms which the experience of life has for its measure.'

Medieval Painting.

The tradition of Painting seems to have continued after Ellora late into Medieval times as seen from the traces of paintings in several temples in the Deccan and the new orientation given to it by the discovery of miniature painting first executed on palm-leaf manuscripts, from the 11th century A.D., and later, from about the 14th century, on paper. The paintings on the ceiling of the Narasimhadeva temple at Pillalamarri, in Nalgonda district, have been attributed to the 17th century by Dr. Stella Kramrisch although the temple itself was built in 1195 A.D. as proved by an inscription in it. There is no other instance of Fresco Paintings in the 17th century in the temples of the Deccan and the political condition of the country at this time could not have permitted a revival of these arts in Hindu temples. The numerous references in inscriptions of the Kakatiya rulers to the embellishment of their temples with fresco paintings testifies to the

continuance of the practice in early medieval times, although their standard, as seen from the gradual decline even at Ellora, seems to have been not very high. The Pillalamarri paintings may be dated in the 13th or partly in the 14th century.

Vijayanagara.

Traces of Paintings also exist in Anegondi, in Raichur district, in a large pavilion called the Uccayyappa Matha which might be dated in the 15th century. Most of them have now disappeared, although at one time they covered the entire ceiling of this pillared hall and its verandahs. Geometrical and floral patterns are evident here also and form borders for frames of large double panels each filled with two paintings facing curiously the opposite way with reference to each other, so that half of the paintings can be beheld in proper position each time one walks from one end of the verandah to the other. The figures have powerful limbs and vehement gestures. The faces are usually in profile or front view. 'Forehead and nose are in one peaked line, the large eye without foreshortening. The firm outline conveys medieval vigour but the hold of the classical tradition is clearly seen in the ample curves and other marked features reminiscent of Ajanta.

Early Miniatures.

A systematic collection of Palm-leaf manuscripts and early Paper manuscripts has not yet been made in this State : but an occasional reference to the collections of private individuals reveals the existence, even today, of Palm-leaf and other manuscripts illuminated and illustrated with Miniature Paintings. This is possible because Western India has been famous for Miniature Paintings of its palm leaf manuscripts from the 11th century onwards under the patronage of the Jainas and the Vaishnavas. The numerous Jaina antiquities in the State prove that Jainism flourished in parts of Hyderabad from very early times till the late Medieval period and it is highly probable that the traditions of the excellent Jaina paintings found in Indra Sabha and other Jaina temples at Ellora were carried on worthily in the new style of Miniature Paintings in Palm-leaf manuscripts.

A careful examination of some of the Deccan miniature paintings proves that although this school is usually considered to be an offshoot of the Mughal school, there are certain fundamental features both in technique as well as in outlook which have little in common with the Mughal school and which can be explained only as the logical development of some of the early features of an indigenous school of Painting.

The continuity in the traditions of Painting in the Deccan is a subject of immense importance to the history of Indian Painting and a careful survey of private collections and the publication of scientific catalogues may reveal some day the magnitude of the real artistic wealth of the Deccan.

P. SREENIVASACHAR.

RAGA-RAGINI PAINTINGS

The pioneer work of the late Dr. Ananda Coomaraswamy in making a critical study and classification of the large output of the medieval paintings of India has been of considerable help to students who followed him, in not only opening up a new field of research and study of an interesting phase and period of Indian art, but also in indicating its prominent features and salient points and thus removing a mass of confusion that once existed in the minds of the people with regard to this art.

There was a time when even the best of European and Indian connoisseurs of Indian painting confused the Hindu art of Rajput painting with its later development, the Islamic art of Mughal painting, and often did not know the difference between such strikingly different styles as the Jaipur Kalam of the Rajasthani School and the Kangra or Basholi Kalams of the Pahari Schools of Rajput painting. The little details of dress, ornamentation, background, grouping, facial type, colour-scheme and composition, all these were not properly studied and made use of to fix their approximate dates and schools.

Though later students, both in this country and in Europe, have added more valuable materials and dealt with other aspects of this art not touched by Coomaraswamy, for a long time his book on "Rajput painting" (in two volumes) was the standard work on the subject. The fixing of dates, styles and schools in the case of all ancient arts is, at all times, a hazardous task ; and Coomaraswamy had, no doubt, with the insufficient materials at his disposal and working single-handed and in a foreign land, committed a few errors in mixing up the sub-schools of this painting, such as Jammu for Basholi or Basholi for Rajasthani, but considering the time and the confusion of materials, his was a remarkable achievement. It is much easier now to classify Rajput paintings into their different sub-schools and styles, as there are more researchers now in the field and more materials are available.

Dr. Coomaraswamy considered the Ragini series of Rajput paintings in his collection the earliest examples of that art and fixed its date as early sixteenth century ; later researches showed that the Basholi primitives are of earlier date than the Ragamala series, though both revealed almost the same pictorial qualities. But it was Coomaraswamy who first drew the attention of the world to the significance of this unique feature in Rajput painting, that of interpreting abstract things in terms of pictorial representations. Human passions, nature's moods, musical melodies, all these have been treated in a fascinating and in an original manner in these pictures.

The most well-known of them are the Raga-Ragini and Nayaka-Nayika series which have received considerable attention at the hands of students, art-lovers and connoisseurs. It is often asked how far these pictorial representations of *ragas* are true to musical art and science and whether there is any systematized idea behind them? Do they actually convey any meaning to the musicians and composers and is there any traceable relationship between the melody and its pictorial form as conceived by these old artists?

I have heard musicians repudiate any such associations ; in fact, at the All India Musical Conference at Lucknow in 1925, a discussion was started on this subject among a small group of friends, and I found that they considered these Ragini pictures as far-fetched and fantastic.

A Ragini picture is, at best, in the happy phrase of Percy Brown, "Visualized Music." It is not an attempt to combine the two arts of music and painting in any conscious manner, but it is the artistic

transmutation of a *bhava*, emotion or sentiment, evoked in the composer or the hearer by a certain melody, rendered into beautiful forms and colours, conveying the special mood or passion, which that particular melody has as its inherent quality. If art is expression, then every mood or passion can be expressed in terms of allied arts ; and if architecture can be called " frozen music " a Ragini picture can well be called " visualized music. "

It is really difficult to trace the origin of this method of picture-making or the causes that evolved it. It is, however, certain, from the examples extant, that they may have originated between the 15th and 16th century, and had for their inspiration the rich Sanskrit and Hindi literatures, which were of considerable poetic beauty and descriptive power. Folk-songs, devotional hymns, religious poetry and Bhakti-cult were in their ascendency during that period ; saints and singers wandered over the land gladdening the hearts of men ; Vaishnavism and Mysticism inspired men to higher life and nobler arts, and thus it came to be that the period was rich in artistic creation. The Rajput painting is the epitome of the lyrical fervour of that culture as the Ajanta frescoes are the epitome of the intellectual achievement of the Guptas.

And now, what are Raga-Ragini pictures, and what are their aesthetical features? A *rag* is a melody-mould or melody-type, containing a series of notes within an octave. It is the basis of melody in Indian music. Raginis are the feminine modes of *rags*. Each *rag* has a particular sentiment, mood, passion, and is associated with a particular time, season and occasion. The musical character of different *rags* are well known to musicians in India, though they now question the mental visualizations of them in terms " of faultless lines and palpitating colours. " It is conceded, for instance, that certain *rags* should be sung only in the morning time and certain others in the evening time ; some to be sung in the time of the Spring and certain others in Winter.

There is, in fact, an elaborate classification on the subject. Rajah Sir S. M. Tagore thus described the passions to be associated with the six reasons : " Srirag is to be sung in the dewy season and Vasanta is the *rag* of the spring ; Bhairavi is the *rag* of asceticism and reverence ; Madhuyama is the *rag* of the calm night ; Megh is the *rag* of the rainy season ; Nattanarayana is the *rag* of battle and fierce courage. "

Mr. Lakshmanna Pillay, an accomplished South Indian musician, gives another interesting description of the emotions associated with the different *Rag* : " Todi and Bhairavi represent majesty and impress one like the march of a stately king, decked in all his regal glory ; Asaveri and Punnagavarali are wrapped in melancholy, like one pleading the cause of a sovereign unjustly deposed from his throne and power ; Girvani and Vasanta look serene and subdued like a sage sitting in a lonely forest or on a mountain, calmly contemplating the beauty of the universe ; Mohana and Purvakalyani appear like a coy maiden hiding her love as a rose does its blooming petals beneath its bower of green, but withal conscious of its beauty and attractiveness ; Nilambari and Yadukula Kambhoji come submissive and imploring, melting the soul into streams of tender devotion like a true *bhakta* full of prayers in the presence of God. Thus each *rag* comes and goes with its store of smiles or tears, of passion or pathos, its noble and lofty impulses, and leaves its mark on the mind of the hearer. "

There are anecdotes told of how great musicians like Tan Sen, Thyagaraja, Gopal Naik, Todi Sitaramayya and others produced the conditions and emotions associated with them by singing appropriate *rags* and thus wrought what appeared miracles. It is this inherent power in music that these pictures attempt to indicate, if not actually illustrate. Take, for instance, a popular *rag* like Todi, which is considered as one of the brides of Vasanta *rag*. It is generally represented by a young woman, clothed in a snow-white saree and perfumed with camphor. In her hands she holds a vina and a garland of flowers. Deers follow her attracted by her music. In the foreground there is water and lotus, a common motif in all these pictures. The background is a bright sun-scorched landscape, indicating that this particular *rag* is sung at midday. Asaveri *ragini* has a young woman seated on a carpet beneath a sandel tree at the foot of a grassy hill surmounted by a tower. Cobras are attracted by the music and crawl all round ; clouds in the sky appear with streaks of lightning. Ragini Gaura (mallar) is represented by a young woman of blue complexion, standing on a grassy hill between two flowering trees, dancing and singing to the *vina*, while peacocks are dancing attractedbythe clouds ; there israin and lightning

in the sky. Megh *rag* is a delightful little picture of Krishna dancing with a lotus bud in his right hand and a garland of flowers round his neck, surrounded by a group of girl-musicians with different musical instruments in their hands with which they are accompanying the dance. The foreground has water, flowers and birds and in the distance of the background, hills and a town. Dark clouds threaten to deluge the place and there is the joyous expectancy of rain everywhere.

There are, of course, other different versions and representations of the same theme but the main motif is mostly the same. They are not mere pictorial phantasies revealing the extraordinary imaginative perception of the old masters, in giving forms and shapes to intangible things as human emotions, abstract ideas, seasonal variations and such other things, but conscious, creative efforts to interpret the deeper problems of life and art. It is the resultant of the conscious realization of the underlying unity and harmony of all life, and, therefore, of all arts.

These Ragamala pictures, usually thirty-six of them in one set, have very striking pictorial qualities and are æsthetically appealing, specially the Mughal, Kangra and the Deccani versions of them. In the Delhi Exhibition of Hyderabad Art and Archæology, the visitor will see two interesting sets of eight each of the Deccani style from the collection of the Salar Jung Museum. What strikes the eye in these miniatures are the balanced colour tones, the delicacy of the brush work and their perfect decorative effect. These melody pictures are as unique as they are audacious ; a rich and beautiful contribution to world art.

G. VENKATACHALAM,
Adviser, Salar Jung Museum.

March 27, 1952.

PAINTING—MEDIEVAL PERIOD

In the first half of the 15th century, in Ahmad Shah Wali Bahmani's Tomb at Bidar, arabesque, geometrical and floral designs of a very high order are executed in colours prepared from real gold and precious stones which have retained their lustre even to this day. These paintings are however remarkable for the complete absence of objects from life.

The exterior of these monuments as also others at Bidar was tastefully decorated with encaustic tiles representing a charming variety of colours. The tiles in some of the buildings had floral motifs and embossed and inlaid designs. However, the remains of two beautiful lions with a rising sun behind each of them worked in enamelled tiles are found on the spandrels of an arch in the ruins of the Takht Mahal at Bidar. Permeated with a very strong Persian spirit they might have been executed by artisans imported from that country.

After the dissolution of the Bahmani Empire into five smaller kingdoms, the art of painting seems to have received greater attention.

The Adil Shahs of Bijapur employed artists to illustrate their manuscripts and to paint the walls of their palaces. The Qutb Shahs of Golconda and other rulers of the Deccan employed artists for the preparation of portrait-illustrations for their books and for the embellishment of their picture galleries (Tasvirkhana).

A long procession scene of Abdullah Qutb Shah owned by the late Sir Akbar Hydari, sometime Prime Minister of Hyderabad and a small papier mache casket treasured in the South Kensington Museum, London, are well-known for their artistic merit. A number of paintings of this school are preserved in Hyderabad Museum, Salar Jung Museum, Sayidia and Asafia Libraries and other private collections. A few paintings of the 17th century have recently been discovered with the descendants of Shah Raju, preceptor of Abul Hasan Tana Shah, two of them bearing the signature of the artist, which have been published recently by the Archæological Department of Hyderabad in Sringaramanjari. Recently Hyderabad Museum has acquired two Qutb Shahi paintings, one of them representing a group of Qutb Shahi Kings and reproduced in colour in this catalogue (Plate I).

After the Qutb Shahs, the Deccan remained under the Mughals for a very short period. The Asaf Jahi dynasty which then succeeded patronised the art of painting. Abundant specimens of this period are available locally and outside Hyderabad. During this period a new technique and new features were introduced into this art. The foreground and the background are made prominent. In some of the paintings a correct sense of perspective has been displayed. Some of the pictures show considerable effect of the third dimension. One of the famous artists of this period is Venkatachalam, whose many works show a high standard. The patronage received by him is evident from the fact that he was awarded a Jagir fetching an annual income of Rs. 12,000 a year which was till recently enjoyed by his descendants. He has evolved his own colour scheme and a technique which gives lustre to the picture. Two big panels of wood (in Salar Jung Museum) representing a procession of Nizam Ali Khan are masterpieces of his art. They are also important as containing a portrait of the artist himself, since this is probably the only specimen of a self-portrait by an artist in oriental style.

Recently, Hyderabad Museum has acquired a miniature belonging to the Asaf Jahi period. It has been signed by Faqir Muhammad, the Artist, and adds a new name to the list of Deccan painters. The painting is typical Deccani in its execution but shows considerable

North Indian influence. The colour scheme, foliage, setting and above all the display of the inner feelings is remarkable and highly suggestive. It has been styled ' Love Messenger ' and is reproduced in colour in this book (Plate IV).

Several schools of Miniature Painting flourished at various places in the State at Wanaparthi, Gadwal, Shorapur, etc. The traditions of this old art still survive, and their worthy exponents Baniah and Mahmood Ali can even today execute the old type of painting in an admirable way.

KHWAJA MUHAMMAD AHMAD.

PLATE II.

HAIDAR MAHAL *alias* BHAGMATI: *Deccan School.*

Plate III.

Abul Hasan : *Deccan School.*

CONTEMPORARY ART

Principal, Central School of Art and Crafts.

Hyderabad is forging ahead in Art and the Hyderabad Art Society has been a source of incentive to Hyderabad artists by its multifarious activities in the field of art in bringing the contemporary art of Hyderabad on an All India platform. The Hyderabad School of Art has also been helpful in bringing forth talented young Hyderabadis in the field of Art. Only in recent years Hyderabad has come out with some solid contribution to contemporary art, both in painting as well as in sculpture. The state is fortunate in having a very great artistic tradition from what is known as the Deccan School and coupled with other influences from the South and North Indian art, has evolved an altogether new style in the earlier history of art ; it is further influenced by the glorious tradition of Ajanta and Ellora. Hyderabad has forged ahead in contributing a unique combination of cultural and artistic values in art expression. The contemporary artist although imbibed with the heritage of past traditions, are keeping abreast with the present times by exercising the present day tendencies in art expression all the world over. It is yet early to pronounce any definite opinion on the works of contemporary artists of Hyderabad as also in the rest of India. The tendencies and experiments adopted are in a formative stage. It will take some time to settle the dust of controversies on the point and help in the crystallisation of opinion about it. But the very fact that the artists of Hyderabad are assimilating the new tendencies and quite a good many of them have adopted the modernistic trend, is sign enough, that the ripples of the coming storm have disturbed the back-waters of our own state. Most of the artists who experimented in the new style, as also an over-whelming majority of those whose works are being displayed in the Hyderabad House are the past and present students of the Hyderabad School of Art. However, the Contemporary Art Exhibition fairly represents a cross-section of the various tendencies and outlook of cotemporary artists. Conventional mannerism and modernistic tendencies are galore, as a detailed and thorough study would reveal. Yet the fundamental seed of Deccan art and the typical local outlook is predominant. The outstanding characteristics of Deccan art, apart from the typical landscape and architectural style, is the tropical climate with a plethora of sun-shine, and a close study of the works would reveal the criss-cross of sun-shine playing strange tricks with the objects depicted. Even in works of art which in the modern art parlance are commonly called the modernistic tendencies, we are sure to make out a typical colour outlook of the artists infected with the Deccan traditions.

The Hyderabad School of Art has been helpful, ever since its inception some ten years ago, in upholding the traditions of Deccan art and in stimulating artistic activities locally. The majority of the artists whose works are exhibited have some connection with the School of Art which is the nursery of art in the Deccan and which could justifiably be claimed as the fountainhead of art in the Hyderabad State. Young talents which seek training and practice are not expected to go through the process of mill-grinding, but enough scope is given to devèlop the peculiar tendencies suited to the genius of each young artist.

Among the artists who are not the product of the Hyderabad School but are serving as teachers there, are Mr. Syed Masood Ahmed and Mr. Govind Swamy, and their works have considerable individualistic touch and great artistic merit. Mr. Syeed-bin-Mohmed is both a product as well as a teacher of the Art School and his work in modernistic trend merits close stûdy. Mr. Saadat Ali Khan,

Mr. Madhusudan Rao and Mr. Akbar Ali Hussaini are the graduates of the Art School and their works deserve attention. Among the local artists are Mr. Vidya Bhushan, Mr. Badri Narayan and Mr. Wali Mohamed and they all go in to show what Hyderabad had to offer in the field of art as a whole.

It is the first time that the works of contemporary artists of Hyderabad are being arranged in the capital of the Indian Republic, and its success or failure very much depends on the verdict of the art enthusiast who strays in and takes a round of the works of art exhibited. If this has been done The Hyderabad Art Exhibition arranged in Delhi at the Hyderabad House would not have been in vain.

SUKUMAR DEUSKAR.

HANDICRAFTS

IN THE

HYDERABAD STATE

TEXTILES

AMONG the handloom products of the State Himroo, Mushroo, Kamkhab and Paithan Borders are well known even outside India and are greatly in demand.

Himroo and Mushroo consist of the cotton yarn for warp and silk for weft and are woven in spotted, striped or elaborate floral designs on satin ground, The term Mushroo is derived from " Shara " which means the " law ". The Material is so called because the mixture of cotton with it makes the silk permissible to wear when praying. Himroo and Mushroo make attractive tunics and vests for men and blouses or coats for ladies. Due to its excellence of quality, texture and attractive designs, Himroo is now being used as tapestry material by high class and important establishments such as luxury hotels, Embassies, Government buildings and residences of the rich in most of the capitals of the world. KAMKHAB is silk cloth highly ornamented with gold and silver thread and is used for veils, head-dresses and bridal robes. Paithan and Aurangabad have been renowned centres of this industry from very early times. This is illustrated from the fact that the Persian Ambassador who arrived on a mission to the Qutb Shahi Kings of Golconda in 1603 and remained at the court till 1609, took with him a piece of Kamkhab, the manufacture of which had occupied the looms of Paithan for 5 years.

BROCADE AND SARI BORDERS composed of an elegant mixture of cotton and silk having pretty devices of flowers and other designs ingeniously looped with gold and silver thread while weaving are produced at Paithan. Pieces of sufficient length of this description of material cost as much as a thousand rupees. These exquisite embroidered sari pallows are being popularly used now as table centre pieces and piano covers in Europe with striking effects.

Hand-made gold and wire of Paithan and Aurangabad also deserve notice. Bars of silver are thickly coated with gold thread and are then passed through a series of holes drilled in a steel plate until the bar of metal, originally about 7″ in length has been stretched to the length of several hundred yards. When sufficiently fine, it is fit for the brocade on Kamkhab but if required for gold thread it has to undergo the operation of flattening, and is then termed as Badlas. Six or eight bobins having fine gold wire wound upon them, are fixed on spindles or a frame, the ends of wires being made to pass between two sticks placed upon the edge. They are then led over the polished surface of a steel anvil, and these receive a slight blow from a small hammer which is equally highly polished. As it becomes flattened it is drawn along by the following process. Silk thread is covered by Badla. Round a long winding spindle provided with a hook at the

top, and loaded at the bottom is wound a certain quantity of pure silk thread upon; another similar winding spindle is wound the Badla as it is prepared, which is made by attaching the end of Badla to the silk thread and rapidly twisting the winder on which it is wound, the end being led over a hook suspended from the ceiling. As the silk thread twists round, the Badla is carefully adapted in its progress down, so that it neither overlaps nor exposes the silk within.

Check pattern solid border saris of Narayanpeth are noted for their superior workmanship and are largely exported to various parts of India, such as Poona, Sholapur, Bombay and Baroda. Mixed fabric saris, chowlkhan (bodice) of Gulbarga, Kopbal and Narayanpeth are very popular.

Sangareddy silk known as Tapta cloth, silk Patolas of Jalna (saris woven on the tie and dye system according to a given pattern and adjustment of each thread in the course of weaving), Bundani work Rumals known as Telya Rumals. Lungis, and Turbans of Warangal and Nalgonda are a few of the other specialities.

CARPETS AND RUGS of Warangal are proverbial for their excellence in India and their samples have commanded good sales in several European Exhibitions. The industry of carpet making is specialized by a colony of Muslim Shaiks who are said to be the descendants of Persian settlers. The carpets made are of three kinds, silk, cotton and woollen. The woollen rug and pile carpets, called 'Galaicha' and "Kalin" respectively, have a warp of strong cotton of flax and the piles of coloured wool knitted into each warp thread. The designs of the carpets can be traced to Persian patterns. The size is seldom over 15 yards long and one yard to six yards wide. In the exhibition of 1851 held in London the very finest rugs exhibited were from Warangal.

The attention and assistance given to this industry by Government has resulted in increasing the quality of rugs and carpets which are exported annually from the State. The carpets now produced cater to modern taste and requirements and their quality and designs have yet to be surpassed in excellence by anything of the kind produced in India.

BIDRIWARE

AN ANCIENT ART

THIS industry dates back 400 years to the Baihmani and Baridi dynasties under whose patronage it flourished, and towards the end of whose rule it reached its greatest perfection and beauty. The Bidri Kingdom was established against the authority of the Sultans of Delhi and so its cultural and artistic inheritance was derived from the famous school of Persia. As such, Bidriware has a common ancestry with the older art practised in Arabia and Persia of inlaying gold and silver on steel or copper. From this it differs in the basic material which in place of steel or copper is an alloy, of zinc with small proportions of other non-ferrous metals, of a dull leaden colour. This innovation was peculiar to India and especially to Bidar. The alloy never rusts or corrodes, but is brittle and liable to break if dropped.

The process is divided into three phases. Firstly, the casting; then engraving and inlaying; and finally giving the article its polish and coating of black. The casting is done in moulds of red clay, after which the article is polished with file and sand-paper. Next, the design is engraved and incised on the cast article and pure silver in sheets or wires is hammered into the design.

This is now gently heated and smeared with saltpetre and a particular earth found in Bidar Fort, mixed into a paste with water. The effect is magical. The alloy turns permanently jet black while the silver retains its brilliance. It is this colour contrast and the consequent feeling of depth which gives Bidriware its charm. In older work on copper or steel this effect is almost lost, due to the fusion of colours and entire lack of contrast between the two metals. It is finished off by polishing it with a mixture of coconut oil and fine charcoal.

Originally the articles normally made were ewers, basins, flagons, water-goblets, hookahs, candlesticks, spice and cosmetic boxes, dishes and flower vases. Vessels to hold water were in special demand due to the belief that this metal imparted certain medicinal and curative properties to the water. Nowadays, other articles such as Cigar and Cigarette boxes, Cigarette Cases, Ash Trays, Vases, Cuff-links.

Dress studs, Candle-sticks, Table Place Card Holders, Powder Compacts, Crucifixes, Fruit bowls are also made. Any type of article, with any design which may be required, can be manufactured accurately provided designs and drawings are furnished.

The designs are generally taken from the great fort at Bidar and the world-famed frescoes in the Ajanta Caves, which are also situated in Hyderabad State. Lately a number of pseudo-modern designs have also been adopted, and any given design can be faithfully reproduced.

The workmanship is on a par with that of jewellery and fine watch-making, a fusion of art and the highest technical skill, which can only be acquired by long years of experience. The technique is usually handed down from generation to generation and to watch one of these craftsmen tracing his exquisite designs is to realise that he is performing no uncongenial task but a work he delights in, where he will not be satisfied with anything but absolute perfection.

SILVER FILIGREE WORK

Karimnagar has long been noted for its fine filigree and silver ware work of superior quality showing exceedingly delicate workmanship of local goldsmiths. The Eterdans (perfume holders), cigarette cases, trays, small boxes, pandans, knife handles, coffee spoons, purse-handles, flower vases, to mention only a few, are very attractive in design and workmanship.

IVORY AND HORN INDUSTRY

The ivory and horn industry holds a high place among the cottage industries of Hyderabad. The intricate designs, superb workmanship and excellent finish is a tribute to the dexterity and skill of the artisans in this Industry. The ivory and horn articles made in this State are knife-handles, paper-cutters, book-ends, pen-holders, lamps and lamp shades, ear-rings, brooches, bangles, powder boxes, cigarette cases, combs, buttons, animal figures, walking-stick handles, necklaces, etc.

NIRMAL WORK

The toy industry of Nirmal is well known. The Nirmal toys are made of Burgu and Punki wood. The wood is very light in weight and easily workable. The adhesive material used is prepared by soaking tamarind seeds, then drying it up and grinding it together with the seed coat and heating it with water to the consistency of glue. Painted in natural fast durable colours, the Nirmal toys and other wood manufactures consist of trays, boxes, birds, vegetables, fruits, etc. The artisans engaged in this industry carry out the work in their houses, which are situated in the small village of Nirmal in Adilabad district.

Lately this Industry has been revived and a new life given by persons who have a natural aptitude and love of art and crafts. Most attractive and durable articles have been placed on the market such as trays, screens, panels, lamp stands, cigar and cigarette boxes, ladies' shoe-heels, luncheon sets, candle stands, trinket boxes and beautiful furniture with fascinating colours and designs. A special feature of Nirmal work, apart from the intricate and beautiful designs, is the Gold effect created by the use of herbal juices which does not tarnish with time. This has been attracting the attention of art-loving people in India and abroad. A new life to this 400 years old cottage industry has been infused by this Nirmal Renaissance and it is envisaged that this will secure a high place in the Oriental Arts and Crafts of India.

MAHMOOD MIRZA.

Contents

		Page
FOREWORD. ...	... The Honourable Sri B. Ramakrishna Rao, *Chief Minister, Hyderabad.* ...	v
INTRODUCTION ...	... The Honourable Sri Phoolchand Gandhi, *Minister for Education, Hyderabad* ...	ix
ART TREASURES IN HYDERABAD	... Sri L. N. Gupta, I.A.S., *Education Secretary, Hyderabad*	xi
ARCHAEOLOGY IN HYDERABAD (AN OUTLINE)	Dr. P. Sreenivasachar, M.A., Ph.D., *Director of Archæology, Hyderabad.* ...	xv
MANUSCRIPTS AND CALLIGRAPHY	... Sri Khwaja Muhammad Ahmad, M.A., LL.B., *Curator, Hyderabad Museum.* ...	xix
PAINTING—EARLY PERIOD	... Dr. P. Sreenivasachar, M.A., Ph.D., *Director of Archæology, Hyderabad* ...	xxi
RAGA-RAGINIS ...	... Sri G. Venkatachalam, *Adviser, Salar Jung Museum, Hyderabad*	xxv
PAINTING—MEDIEVAL PERIOD	... Sri Khwaja Muhammad Ahmad, M.A., LL.B., *Curator, Hyderabad Museum* ...	xxix
CONTEMPORARY ART	... Sri S. Deuskar, B.A., *Principal, Central School of Arts & Crafts, Hyderabad* ...	xxxi
HANDICRAFTS ...	... Sri Mahmood Mirza, *Sales Officer, Commerce & Industries Department, Hyderabad*	xxxiii

CATALOGUE OF EXHIBITS

(a) Archæology.

		Page
1.	Pre-Historic and Proto-Historic	3
2.	Photographs of Archæological Monuments	5
3.	Ancient Coins	7
4.	Medieval Coins	11
5.	Arms and Weapons (a) (Hyderabad Museum)	14
	,, (b) (Salar Jung Museum)	14
	,, (c) (National Museum, Delhi)	15
6.	Miscellaneous	15
	i. Pen boxes	15
	ii Goads	15
	iii Scratching Rods	15
	iv Astrolabe	15

(b) Manuscripts and Calligraphy.

1.	Hyderabad Museum Collection	19
2.	Salar Jung Museum Collection	22
3.	Osmania University Collection	23
4.	Asafiya Library Collection	26
5.	Saidia Library Collection (a) (Manuscripts)	28
	,, ,, (b) (Historical Records)	28
6.	Central Records Office Collection (a) (Manuscripts)	31
	,, ,, (b) (Historical Records) ...	32
7.	Contemporary Calligraphy	32
8.	National Museum Collection, Delhi	32

(c) Art—Ancient—Medieval—Contemporary.

Ancient

1.	Sculpture (a) (Hyderabad Museum)	35
	,, (b) (National Museum, Delhi)	36
2.	Stucco (Hyderabad Museum)	36
3.	Plaster Cast (Hyderabad Museum)	36
4.	Crystal Head (Hyderabad Museum)	36
5.	Stone Images (Salar Jung Museum)	36
6.	Jaina Copper Images (Salar Jung Museum)	36
7.	Bronze Images (a) (Salar Jung Museum)	36
	,, (b) (National Museum, Delhi)	36
8.	Copies of Ajanta Paintings (Hyderabad Museum)	37

Medieval.

		Page
1.	Mughal Miniatures (a) Hyderabad Museum	37
	(b) Salar Jung Museum	37
2.	Deccan Miniatures (a) Hyderabad Museum	38
	(b) Salar Jung Museum	38
	(c) Asafia Library	38
	(d) National Museum, Delhi.	38
3.	Persian Miniatures (Salar Jung Museum)	38

Contemporary.

1.	Painting	39
2.	Sculpture	42
3.	Architectural Drawings	42
4.	Architectural Photographs	44
5.	Architectural Models	44

(d) Handicrafts.

1.	Pattan work (Central School of Art and Crafts)	47
2.	Benares work (Central School of Art and Crafts)	47
3.	Himroo work (Central School of Art and Crafts)	47
4.	Artistic Leather work (Central School of Art and Crafts)	47
5.	Metal work (Copper and Bronze), (Central School of Art and Crafts) ...	47
6.	Bidriware (a) Central School of Art and Crafts	48
	(b) Hyderabad Museum	48
	(c) Commerce & Industries Department	49
	(d) National Museum, Delhi	50
7.	Horn work (Central School of Art and Crafts)	50
8.	Ivory work (Central School of Art and Crafts)	50
9.	Enamels (Salar Jung Museum)	49
10.	Jades (Salar Jung Museum)	49
11.	Silver Filigree ware (Commerce & Industries Department) ...	50
12.	Textiles (a) (Commerce & Industries Department)	50
	(b) National Museum, Delhi	50
13.	Wood work (Central School of Art and Crafts)	51

LIST OF PLATES

Colour.

i Page from Mahabharata. (*Front Cover*)
ii Page from Mahabharata (*Back Cover*)
I. QUTB SHAHI KINGS.
II. HAIDAR MAHAL *Alias* BHAGMATI.
III. ABUL HASAN TANA SHAH.
IV. LOVE MESSENGER.
V. CALLIGRAPHY.
VI. MUGHAL PRINCESS.
VII. TODI RAGINI.

MONOCHROME.

VIII. Terracotta Figurines from Kondapur (*Cir.* 2nd Century A.D.)
Nos. 1 to 3 : Obverse and Reverse.
No. 4 and 5 : Obverse only.
IX. (*a*) and (*b*) Terracotta Figurines from Kondapur (*Cir.* 2nd Century A.D.)
(*c*) Bronze Image from Warangal.
X. (*a*) Facade of Cave No. 19 (Ajanta).
(*b*) Ittagi Temple, Raichur District.
XI. (*a*) Kailasa (Ellora).
(*b*) Life-size Bracket from Palampet Temple, Warangal District.
XII. (*a*) Life size Bracket from Palampet Temple.
(*b*) Dancing Siva (Ellora Caves).
XIII. (*a*) Tomb of Muhammad Quli Qutb Shah (Golconda).
(*b*) Bibi-ka-Maqbara (Aurangabad).

MONOCHROME

XIV. (*a*) Toli Masjid (Hyderabad City).
(*b*) Fire works : A Mughal Painting (Salar Jung Museum).
XV. Nizam Ali Khan's Procession ; by Venkatachalam.
XVI. (*a*) Cover of the Quran inscribed by Yaqut (Salar Jung Musuem).
(*b*) Autograph of Jahangir on the copy of the Quran inscribed by Yaqut (Salar Jung Museum).
XVII. (*a*) Study of a bird (Hyderabad Museum).
(*b*) Study of another bird (Hyderabad Museum).
XVIII. (*a*) Drinking Scene : Deccan School (Hyderabad Museum).
(*b*) Somaskanda : Bronze (Salar Jung Museum).
XIX. (*a*) Bathcamma (Folk Dance) by Saleem Ahmed Siddiqi.
XX. (*a*) Huts and trees at canal by Madhusudan Rao.
(*b*) After the Bath by Sadat Ali Khan.
XXI. (*a*) Ticket Collector by K. Venkoba Rao.
(*b*) Musician by Habeeb Abdul Rahman.
XXII. (*a*) Gamblers, by T. V. Chowhan.
(*b*) Kalandar by S. Ahmad Ali Khan.
XXIII. (*a*) The sculptor by B. Satyanarayan.
(*b*) War by T. V. Chowhan.
XXIV. (*a*) Gandhism by Sayeed Bin Mohammad.
(*b*) Sher-se-door by Akbar Ali Husaini.
XXV. (*a*) Bidar Market by M. A. Rahim.
(*b*) Barking Dog by K. Seshagiri Rao.
XXVI. (*a*) Light of Asia by Osman Siddiqi.
(*b*) Head study by Toufiq Husain Aijaz.
(*c*) Poet Amjad by K. Tirumal Rao.

XXVII. (*a*) Three Trunks by K. Anjaiah.
(*b*) Lovers by S. Masood Ahmad.

XXVIII. (*a*) Melody by Saleem Siddiqi.
(*b*) Reapers by V. Bhushan.
(*c*) Lord Buddha by G. Geelani.

XXIX. (*a*) Himroo Fabrics.
(*b*) Bidriware.

XXX. (*a*) Brocade Paithan Palloos.
(*b*) Carpet.

LIST OF PLATES

XXXI. (*a*) Bidriware.
(*b*) Bidriware.
(*c*) Filigree.

XXXII. (*a*) Nirmal Work (Cigarette box).
(*b*) Nirmal Work (Shoe and Heels).
(*c*) Nirmal Work (Tray).
(*d*) Silver Filigree (Flower Vase).
(*e*) Nirmal Work (Cigarette Case).
(*f*) Nirmal Work (Luncheon Set).

GOVERNMENT OF HYDERABAD

सत्यमेव जयते

ARCHAEOLOGICAL DEPARTMENT

ARCHAEOLOGY

STONE IMPLEMENTS

Serial No.	Museum No.	Description	Size
1	10141	Stone axe, triangular, rough edges, butt sharpened ...	7.0
2	9241	Stone axe, triangular, rough edges, rough butt ...	4.8
3	9449	Stone axe, rough edges, rough butt, triangular ...	6.0
4	9144	Stone axe, triangular, rough edges, butt rough and sharpened	4.6
5	9932	Stone axe, rough butt, polished and sharpened, triangular...	6.8
6	9121	Stone axe, rough edges, butt polished, triangular ...	5.0
7	9140	Stone axe, rough edges, butt polished, sharpened, triangular.	5.5
8	9211	Stone axe, triangular, butt polished, edges rough ...	5.9
9	9180	Stone axe, triangular, butt polished, edges rough ...	5.0
10	10073	Stone axe, triangular, rough edges, butt polished ...	4.3
11	1004	Stone axe, butt polished and sharpened, rough edges ...	3.4
12	10053	Stone axe, polished edges, butt sharpened, triangular. ...	2.9
13	1 A	Chiselling stone, rough, butt sharpened and polished, oblong	7.0
14	9200	Stone axe, rough edges, butt triangular ...	5.0
15	9446	Chiselling stone, rough, oblong	4.8
16	10092	Stone, rough edges, sharp and polished butt	4.0
17	9461	Stone implement, conical, rough, sharp pointed end ...	3.5
18	10033	Stone implement, triangular, sharp, rough butt broken ...	3.5

FLAKES.

Cherts (Granite stone cherts)

Serial No.	Museum No.	Description	Size
1	346	Chert, rough edges, triangular	4.5
2	10204	do rough edges, triangular	4.0
3	10191	do rough edges, triangular	4.5
4	10224	do rough edges, triangular	4.2
5	10253	do rough edges, triangular	3.8
6	10379	do rough edges, triangular	3.5

FLAKES.

Serial No.	Museum No.	Description	Size
1	12101	Sharp edges, triangular, reddish	2.3
2	2668	Do do do	2.9
3	8824	Do do do	2.6
4	Worn out	Do do do	2.8
5	8223	Do do do	2.5
6	12171	Do do do	1.8
7	14424	Do do do	1.4
8	14488	Do do do	1.5
9	8247	Do do do	1.6
10	11823	Do do do	1.7
11	13823	Do do do	1.9
12	14409	Do do do	1.8
13	14908	Do do do	1.9
14	11800	Do do do	1.6
15	13190	Do do do	1.3
16	12125	Do do do	1.1
17	14422	Do do do	1.5
18	13889	Do do do	1.9
19	14465	Do do do	1.5
20	14428	Do do do	1.4

Sl. No.	Museum No.	Description	Size
		CORES.	
1	17920	Core, reddish, rough edges, triangular shape	1.1
2	18359	Do Brown do	1.5
		STONE IMPLEMENTS.	
3	18046	Do Yellowish do	1.5
4	18303	Do Reddish do	1.2
5	18288	Do Brown do	1.9
6	18183	Do Brown do	1.5
7	18310	Do Brown do	1.5
8	Worn out.	Do Black do	1.1

BEADS DISCOVERED AT MASKI

1 Lapis Lazuli ... 2 Cards, containing 11 beads, oblong.

2 Terracotta ... 2 Cards, containing 2 beads.
1 bead truncated, bicone, square
2 beads cylindrical.

3 Cornelian ... 4 Cards, containing 24 beads :—
barrel elliptical and 3 of them spherical.

4 Etched Cornelian ... 2 Cards, containing 2 beads.
1 bead is spherical, banded.
2 barrel circular, etched.

5 Crystal ... 2 Cards, comprising 11 beads, with
barrel elliptical.
Melon shape.
Bicone shape.
Long barrel, fluted.
Globular.

No.	Description
6 Ruby	... 2 Cards, containing 8 beads, lenticular.
7 Amethyst	... 2 Cards, containing 4 beads, irregular, barrel shaped, blackish.
8 Coral	... 3 Cards, containing 24 beads, representing chain designs, yellowish.

BANGLE PIECES

Pieces of glass bangles in various designs and colours such as yellow, green, blue, etc., out of which seven pieces are perforated.

POTTERY

1	M. 34948	Pottery piece, rough, bearing zigzag lines on the surface	2.1+1.5"
2	M. 35409	Pottery piece, plain	... 2+1.5"
3	R. 35146	Do rough	... 2+1.5"
4	M. 35343	Do bearing embossed floral designs.	... 1.3+1"
5	K. 35149	Pottery pieces perforated	... 1.3+3"
6	35148	Do do	... 1.3+1"
7	35174	Do do	... 1.3+.5"
8	M. 33170	Pottery painted with diamond designs ...	... 1.5+1"
9	33167	Do do	... 1.5+1.3"
10	23187	Do with banded lines ...	... 2+.8"
11	M. 33690	Do	... 1.5+1"
12	M. 33182	Do with diamond designs ...	... 1.3+1.2"
13	M.B. 81	Do do	... 3.5+1.5"
14	B. 67	Do do	... 4+4"
15	B. 141	Do do	... 3.5+1.8"
16	M. X.	Do do	... 3+3"
17	11471	Pottery piece representing two elephants (Neck of an elephant is broken). ...	... 2+1.5"
18	11472	Elephant with Mahawat	... 3+2"
19	10934	Pottery piece, representing peacock designs.	... 1.3+1.5"
20		Painted pot from Benkal	...

TERRACOTTA FIGURINES.

Sl. No.	Museum No.	Description	Size
		(Satavahana).	
1	7	Elephant showing trunk bent downward, short tusks ...	K. R. 3:
2	3106	Horse standing, caparisoned, long tail hanging downwards.	K. R. 2.5:
3		Damaged male figure, ...	K.R.D. 1
4	3472	Male figure holding a tri-ratna in the right hand and a bird perched on the left hand	
5	6848	Head of a monkey, grinning expression with wide open mouth	K.R. 1:
6	7539	Ram head	D. 1:
7	5553	Male figure, with conventional arrangement of hair and wearing several ornaments	K. R. 2.7:
8	2706	A human figure	K.R. 2.3:
9	2610	A human head	K.R. 2.4:
10	2027	A human head	1.4:
11	2466	Seated Male figure wearing ornaments. ...	
12	2938	A male figure holding the spout of a jar ...	
13		Terracotta seal representing a man driving an elephant (showing Egyptian influence.).	
14		Egyptian Head	
15	1149	Terracotta disc, representing floral designs. ...	D. 2″
16	1152	Terracotta, bearing floral designs	1½″
17	551	Terracotta, bearing floral designs	(2)

NATIONAL MUSEUM OF ARCHAEOLOGY

(Objects lent by Government of Hyderabad).

Proto-Historic		FEMALE HEAD ...	Terracotta, Kondapur, Hyderabad State, Andhra
18	145		H. 4.5 cm.
19	152	A LION ...	Terracotta, Kondapur, Hyderabad State, Andhra H. 6 cm.
20	164	CAPARISONED BULL	Terracotta, Kondapur, Hyderabad State, Andhra H. 6.2 cm.
21	171	CAPARISONED Horse	Terracotta, Kondapur, Hyderabad State, Andhra H. 6.7 cm.
22	174	MALE HEAD ...	Terracotta, Kondapur, Hyderabad State, Andhra H. 3.3 cm.

PHOTOGRAPHS OF ARCHAEOLOGICAL MONUMENTS.

Pre-historic :

1. Bronze Sword.

2. (*a*) Megalithic tombs, Rajanakallur.
   (*b*) The same, another view.

3. (*a*) Janampet Tombs.
   (*b*) The same, another view.

4. Panigiri Tomb.

5. Hashmatpet Tombs.

Vakatakas :—

1. (*a*) Palace scene, Cave No. 17, Ajanta, (5th Century A.D.)
   (*b*) Cave No. 17, Ajanta, (5th Century A.D.)

Chalukyas :—

(*a*) Bodhisattva Padmapani, Cave No. 1, Ajanta, (7th Century A.D.)
(*b*) Interior view of a Vihara, Ajanta.

Rashtrakutas :—

1. (*a*) Kailasa (Ellora) Cir. 8th Century.
   (*b*) Kailasa (Ellora) do do
   (*c*) Siva's marriage, (Ellora) Cir. 8th Century.

2. (*a*) Kailasa (Ellora) Cir. 8th Century.
   (*b*) Sita ki Nahani (Ellora) Cir. 7th Century.

3. (*a*) Siva and Parvati (Ellora) Cir. 7th Century A.D.
   (*b*) Dancing Siva (Ellora) Cir. 7th Century.
   (*c*) Ramesvara (Ellora) Cir. 7th Century.

4. (*a*) Kailasa (Ellora) Cir. 8th Century.
   (*b*) do Interior view, 8th Century.

Kakatiyas :—

1. Panchesvara Temple, (Pangal, Nalgonda).
   (*a*) Nandi — Cir. 13th Century.
   (*b*) Pillar. — do do
   (*c*) Siva dancing. — Cir. 13th Century.
   (*d*) Pillar. — Cir. 13th Century.
   (*e*) Nandi. — Cir. 13th Century.
2. Figure with Makara (a mandap ceiling), Cir. 13th Century.
3. Ten decorative pillars of various temples, Cir. 13th Century.
4. Somesvara Temple, Pillalamarri, (Nalgonda), Cir. 13th Century.
   (*a*) Nandi — Cir. 13th Century.
   (*b*) A view — Cir. 13th Century.
   (*c*) A view. — Cir. 13th Century.
5. Somesvara Temple, Pillalamarri, (Nalgonda), 4 pillars. Cir. 13th Century.
6. Mukundesvara Temple, 7 pillars. Cir. 13th Century.
7. Temple from Aundha (Parbhani), Cir. 13th Century.
8. Gate-way of Warangal, Cir. 13th Century.
9. Life-size female Bracket from Palampet Temple.
10. Life-size female Bracket from Palampet Temple.
9. Vijayanagara Gopalaswami Temple, Jatpole, (Mahbubnagar). Cir. 16th Century.
   (*a*) Garuda stambha. — Cir. 16th Century.
   (*b*) Entrance. — Cir. 16th Century.
   (*c*) Monolithic Sculpture. — Cir. 16th Century.
   (*d*) Monolithic Sculpture. — Cir. 16th Century.
10. (*a*) Sri Gopalaswami Temple, Jatpole Cir. 16th Century.
   (*b*) Krishna playing on flute. Cir. 16th Century.
   (*c*) View. — Cir. 16th Century.
   (*d*) Dancing figure. — Cir. 16th Century.
   (*e*) Old Jaina temple. — Cir. 16th Century.

Baihmani :—

1. (*a*) Great Mosque of Gulbarga. — Cir. 14th Century.
   (*b*) Another view. — Cir. 14th Century.
2. (*a*) Langar ki Masjid, Gulbarga. — Cir. 14th Century.
   (*b*) Langar ki Masjid, Gulbarga. — Cir. 14th Century.
3. (*a*) A Panoramic view of Khwaja Banda Nawaz's Tomb, Gulbarga. — Cir. 15th Century.
   (*b*) Great Mosque of Gulbarga. — Cir. 14th Century.
4. (*a*) Takhat Mahal, Bidar. — Cir. 15th Century.
   (*b*) Madrasa Mahmood Gawan, Bidar. — Cir. 15th Century.
5. (*a*) Bidar Fort. — Cir. 15th Century.
   (*b*) Kalyani Burj, Bidar. — Cir. 16th Century.
6. (*a*) Tomb of Muhammad Shah I — Cir. 14th Century.
   (*b*) Tomb of Muhammad Shah I — Cir. 14th Century.

Barid Shahi :—

1. (*a*) Baridi Mosque, (Bidar) — Cir. 16th Century.
   (*b*) Gate-Way, Mosque. — Cir. 16th Century.
   (*c*) Two tombs of Ali. — Cir. 16th Century.
   (*d*) Rangin Mahal, Bidar. — Cir. 16th Century.

Adil Shahi :—

1. (*a*) Entrance of Shaikh-ka-Rauza. 16th Century, Gulbarga.
   (*b*) Incomplete tomb. — Cir. 16th Century.

Qutb Shahi :—

1. (*a*) Golconda Fort. — 14th Century to 17th Century.
   (*b*) Golconda Fort. — do do
   (*c*) Tomb. — 17th Century.
   (*d*) Tomb. — 17th Century.

Mughal :—

1. (*a*) Bibi-Ka-Maqbara, Aurangabad. — 17th Century. — 12:×10.3:
   (*b*) do Another view. — 17th Century. — 10″×10.3″

Asaf Jahi :—

1. Museum Hyderabad. — 20th Century.
2. Osmania University — 20th Century.
3. High Court. — 20th Cetnury.
4. Osmania Hospital. — 20th Century.

ANCIENT COINS IN THE CABINET OF HYDERABAD MUSEUM

No.	Dynasty	Gold	Silver	Lead	Potin	Copper	Total
1	Punch Marked	..	20	..	..	..	20
2	Satavahana	..	..	27	27	..	54
3	Western Kshatrapa ..	..	2	..	..	..	2
4	Mahisha	..	..	7	..	1	8
5	Sebaka	..	..	3	..	1	4
6	King Sumahagramaka ..	..	..	4	..	..	4
7	,, Yasascharakama ..	..	..	1	..	..	1
8	Eastern Chalukya ..	..	..	..	..	6	6
9	Western Chalukya ..	..	10	..	..	..	10
10	Yadavas of Devagiri ..	9	..	..	..	..	9
11	Vijiyanagara	20	..	..	..	..	20
		29	32	42	27	8	138

Gold——29

Silver——32

Lead——42

Potin——27

Copper——8

Total ..138

PUNCH-MARKED SILVER COINS.

S. No.	Metal & Shape	Obverse	Reverse	How acquired
1	A.R. (rect.)	Solar wheel, broad arrow and taurine in oval, dog on Chaitya ..	Faint marks ..	Treasure-trove from Karim-nagar.
2	,,	Elephant to right, broad arrow and taurine in oval, receptacle of food for birds.	do ..	do
3	,,	Solar wheel, two elephants to right, Stupa ? Broad arrow and taurine in oval.	do ..	do
4	,,	Solar wheel, cobra hooded left, broad arrow and taurine, Chaitya, dog ? ..	do ..	do
5	,,	Solar wheel, caduceus, bow and arrow with taurine below broad arrow and taurine, square figure of four compartment. ..	do ..	do
6	,,	Solar wheel, elephant to right, broad arrow and oval, receptacles of food for birds, two taurines visible on the left of the pole. ..	do ..	do
7	,,	Solar wheel, reliquary ? surrounded by taurines, fish in pond. ..	Much worn ..	do
8	,, (Square)	Bull to right with taurine in front and others. ..	Taxila symbol ..	do
9	,, (rect.)	Solar wheel, broad arrow and oval, bull to right, dog on Chaitya and Elephant ?. ..	Faint marks ..	do
10	,,	Solar wheel, bull to right with taurine, stupa and crescent, broad arrow and taurine ? and others. ..	do ..	do
11	,,	Three human figures ..	do ..	do
12	,, (round)	Solar wheel, chaitya, caduceus, broad arrow and taurine. ..	do ..	do
18	,,	Solar wheel, Elephant to right, bull to right, taurine, in oval (and broad arrow ?) ..	do ..	do

PUNCH-MARKED SILVER COINS.

S. No.	Metal & Shape	Obverse	Reverse	How acquired
14	A.R. (round)	Solar wheel, Elephant to right, broad arrow and taurine in oval, another animal ? a sphere ? and others. ..	Faint Marks ..	Treasure-trove from Karimnagar.
15	A.R. (round)	Solar wheel, cobra, Chaitya and others. ..	do ..	do
16	,,	Broad arrow and taurine, tree, animal and others. ..	do ..	do
17	,,	Bull to right and others ..	do ..	do
18	,,	Solar wheel, broad arrow and taurine in oval receptacle of food for birds (there seem to be more taurines than found in any other, bird ? and others.	do ..	do
19	,,	Solar wheel, and others ..	do ..	do
20	,,	Solar wheel, broad arrow and taurine, two elephants to right, tree on Chaitya.	do ..	do

COINS OF SATAVAHANA DYNASTY.

230 *B. C.* to 230 *A. D.*

S. No.	Metal & Shape	Obverse	Reverse	How acquired
		Siri Sadavahanasa		
1	Lead (oval)	Elephant with trunk hanging down facing to the right and the following legend : SIRI SADAVAHANASA. Two aksharas, Ramno may have been lost in the beginning and two more nasa at the end.	Ujjain symbol surmounted by a crescent (and forming a thick) cross, thick circles and thick pellets. There is a pellet between each pair of circles on the outside.	Kondapur Excavations.
		Siri Satakarni III. *(Gautamiputra).*		
2-7	Potin (round)	Elephant with trunk upraised, facing to the right, and the following legend : Siri Satakanisa.	Ujjain symbol, each orb of which is represented by a pellet with a surrounding circle. ..	do
8-13	,,	As No. 2-7 ..	Ujjain symbol, surmounted by a crescent and having each orb represented by a pellet with a surrounding circle. ..	Kondapur Excavations.
14-19	Lead (round)	do ..	As. No. 2-7 ..	do
20-25	Lead (rect.)	do .. The coin No. 25 has a hole which shows that it might have been used as an ornament.	As No. 8-13 ..	do
26-32	Lead (rect.)	Elephant with trunk hanging down facing to the left, and the following legend : Rano Gautamiputasa Siri Satakanisa. In the beginning of the legend there is a symbol. This symbol occurs on coins No. 236 Pl. II of B.M.C. For a similar symbol see J.R.A.S. 1900 P. 101 The legend containing the metronymic Gautamiputra was found only on such coins of Satakarni III as originally belonged to Nahapana but were subsequently restruck by Satakarni III. While the coins which are considered Satakarni III's own issues bear the legend Siri Satakarnisa. Here we have got Satakarni's own issues bearing his metronymic.	Ujjain symbol surmounted by a crescent. Each orb is represented by a pellet with the double circle. The arms of the symbol are represented by double line.	do
33	Lead (round)	As No. 26-32	Plain	
		Siri Pulumavi		
34-39	Lead (round)	Elephant with trunk upraised facing to the right and the following legend : Siri Pulumavisa	Ujjain symbol each orb of which is represented by a pellet with a surrounding circle.	do
40-45	Potin (round)	do	do	do

S. No.	Metal & Shape	Obverse	Reverse	How acquired
		SIVA SIRI PULUMAVI.		
46-48	Potin (round)	Elephant facing to the right .. and the following legend :	As No. 34-39 ..	Kondapur Excavations.
		Siva Siri Pulumavisa		
		SIRI YAJNA SATAKARNI.		
49-54	„	Elephant with trunk upraised facing to the right and the following legend :	As No. 34-39 ..	do
		Siri Yana Satakanisa		
		COINS OF WESTERN KSHATRAPAS. NAHAPANA.		
1	Silver (round)	Bust of king Nahapana ..	Thunderbolt, arrow .. and the following legend. K. Kshaharatasa Nahapanasa....	Kondapur Excavations.
		The coin has two holes which show that it might have been used as an ornament.		
		RUDRASENA II, SON OF VIRADAMAN. Saka 178 (?)-196-A.D. 256 (?)-274		
2	„	Bust of king Rudrasena behind the head 186 (Saka)	Chaitya and the following legend :	do
			Rajnah Kshatrapasa Viradamanaputrasa Rajno Mahakshatrapasa Rudrasenasa.	
		COINS OF MAHISHA DYNASTY.		
		SANAPATI-PUTA RADAJI-PUTASA SAGA-MANA CHUTAKULASA		
1	Lead (rect.)	A large figure of Svastika with the following legend running round it :	Thunderbolt and arrow are surrounded by a circle of dots.	Kondapur Excavations.
		Sanapati-puta-Radaji-Putasa Saga-Mana [Ch] u-.		

S. No.	Metal & Shape	Obverse	Reverse	How acquired
2	Lead (rect.) „	Legend : As No. 1. .. Puta-Radaja-putasa Saga-mana (Cha) tu	As. No. 1. ..	Kondapur Excavations
3		Legend :— do Radaja-putasa Saga-ma [Pa?]	do ..	do
4	„	Legend : do ..	do ..	do
		napata-Radaja-putasa Saga-Mana		do
5	„	Legend : do .. Saga-Mana Chuta-kulasa Mah	do .. a :anapatasa Radaja-pata	do do
6	A.E. (round)	Legend : do .. ta-Radaja-putasa	Ujjain symbol, surmounted by a crescent. Each orb is represented with a pellet with a double circle. The arms of the symbol are represented by double lines.	do
7	Lead (rect.)	Legend: do .. putasa Saga-Mana-Chatakasa Maha senapata	Thunderbolt and .. arrow surrounded by circle of dots.	do
8	Lead (round)	Legend : do .. Radaja-Putasa sa	do ..	do
		COINS OF SEBAKA DYNASTY		
		PRAKASA SIVA		
1	Lead (square)	Horse standing, facing to the left, with the symbol resembling Brahmi-yya above his back, and a wheel in front of the animal, and the following legend is below the feet of the animal.	Faint traces of .. Chaitiya.	Kondapur Excavations.
		PRAKASA SIVAKASA		
2	„ (rect.)	do—(but the aksharas .. are completely illegible)	Chaitya ..	Panigiri Excavations.

S. No.	Metal & Shape	Obverse	Reverse	How acquired
8	Lead (rect.)	As No. 1. ..	Plain ..	Kondapur Excavations.
		RANO SEBAKASA		
4	Copper (rect.)	Bull standing, facing to the .. right and above his tail there is a symbol resembling V, and the following legend : Ramno Sebaka (sa)	Naga symbol and a .. Nandipada.	Purchased.
		COINS OF KING SUMAHAGRAMAKASA.		
		SUMAHAGRAMAKASA.		
1	Lead (round)	A large size of Svastika .. with the following legend running round it : Semahagama (kasa), between the svastika and the legend there is a symbol resembling Brahmi akshara *ha* whose significance is not evident.	Two knobs of an .. Ujjain symbol.	Kondapur Excavations.
2	,,	do Legend : Mahagama-Kasama (ha)	Plain ..	do
3	,,	do ,, (Sa) maha-gama ?	As No. 1 ..	do
4	,, (oval)	do ,, Samaha ..	do ..	do
		A COIN OF KING YASASCHARAKAMA.		
1	Lead (round)	Lion standing, facing to the .. left with upraised tail, and the following legend : (Ja) Sacharakamasa (Sanskrit, Yasacharakama)	Ujjain symbol and a .. tree in railing inside a square border which appears on three sides of the device: the border at the bottom consists of a wavy line.	do
		COINS OF EASTERN CHALUKYA		
1-6	Copper (round)	Within a dotted border, lion . facing the proper left, above the lion is punched on the legend : Vishamasiddhi.	Within a border of .. rays a double trident, surmounted by a crescent and flanked by two lamps.	Treasure-trove from Nalgonda.

S. No.	Metal & Shape	Obverse	Reverse	How acquired
		COINS OF WESTERN CHALUKYA		
		RAYA GAJA KESARI.		
1-6	Base gold (round)	Boar standing, facing to the left, and the moon above its back and the following legend : Raya Gaja Kesari	Plain.	Treasure trove from Warangal.
		RAYA GAJA KESARI.		
7-10	Base gold (round)	Boar standing, facing to the left, and the moon above its back and the following legend : Raya Gaja Kesari	Plain.	do
		COINS OF YADAVA DYNASTY (DEVAGIRI) 1187-1312 A. D.		
		SINGHANA 1209-1247 A.D.		
1-6	Gold (cup shape)	A lotus in the centre and four marks punched in four corners. At each end of one diagonal, there is a partly preserved letter Sri in the old-Kannada Telugu script. At one of the ends of the other the auspicious marks of a conch.	Blank ..	Treasure-trove from Karimnagar.
7-9	,,	Krishna : .. do 1247-1260 A.D.	Blank ..	do
		COINS OF VIJIYANAGAR KINGDOM 1336-1681 A.D.		
		HARI HARA II. 1377-1404 A.D.		
1-6	Gold (half Pagoda)	Siva and Parvati seated ..	Three lines of Nagari .. legend : Sri Pratapa Hari Hara.	
		DEVA RAYA II.		
7-10	Gold (Pagoda)	1425-1447 A.D. .. Siva and Parvati seated.	Three lines of Nagari legend Sri Pratapa Deva Raya.	

S. No.	Metals & Shape	Obverse	Reverse	How acquired
11-14	Gold (half Pagoda)	As No. 7-10 ..	As No. 7-10 ..	..
		KRISHNA DEVA RAYA.	1509-1530 A.D.	
15-16	„	Vishnu seated, with Sankha and Chakra. ..	Three lines of Nagari legend : Sri Pratapa Krishna Raya. ..	
		ACYUTA RAYA 1530	-1542 A.D.	
17-20	„	Ganda Bherunda walking to left like a heraldic spread-eagle, holding an elephant in each beak and claw.	Three line Nagari legend : Sri Pratapa Acyuta Raya.	

STATEMENT OF MEDIEVAL COINS IN THE CABINET OF HYDERABAD MUSEUM

No. S.	Dynasty	Gold	Silver	Copper	Total
1	Tughlaq	1	..	6	7
2	Baihmani	..	12	35	47
3	Qutb Shahi	..	..	12	12
4	Adil Shahi	..	..	6	6
5	Barid Shahi	..	..	6	6
6	Nizam Shahi	..	..	3	3
7	Imad Shahi	..	..	2	2
8	Mughal	5	16	..	21
9	Asaf Jahi	4	24	..	28
		10	52	70	132

Gold .. 10
Silver .. 52
Copper .. 70
Total .. 132

No. S.	Metal	Mint	Date	Name of the Kings	Remarks
				TUGHLAQ 1321-1398 A.D.	
1	Gold ..	Deogir Fort ..	721	Ghiyasu-d-Din Tughlaq I. 1321-25 A.D.	
2	Copper	Sultanpur (Warangal) ..	..	Muhammad III Bin Tughlaq. 725-52 A.H.—1325-51 A.D.	Rare
3-4	„	Daulatabad ..	730	do	
5-7	„	do	731	do	
				BAIHMANI 1347-1527 A.D.	
1	Silver	Ahsanabad ..	756	Alau-d-Din Baihman Shah 748-59 A.H.—1347-58 A.D.	
2	„	„	757	do	
3	„	„	758	do	
4	„	Fatahabad ..	765	Muhammad Shah I. 759-76 A.H.—1358-75 A.D.	Rare
5	„	Ahsanabad ..	773	do	
6	„	„	798	Muhammad Shah II 780-799 A.H.—1378-1397 A.D.	
7	„	„	823	Taju-d-Din Firuz Shah. 800-25 A.H.—1397-1422 A.D.	
	„	Muhammad-abad	862	do	
	„	„	878	do	
8	Copper	„	837	Ahmad Shah I. 825-38 A.H.—1422-35 A.D.	
9	„	„	..	do	
10	„	„	837	Ahmad Shah II. 838-62 A.H.—1435-57 A.D.	
11	„	..	844	do	
12	„	..	..	do	

S. No.	Metal	Mint	Date	Name of the Kings	Remarks
13	Copper	..	862	Humayun Shah. 862-65 A.H.—1457-62 A.D.	Rare.
14	,,	..	862	do	
15	,,	..	866	Ahmad Shah III. 865-67 A.H.—1462-63 A.D.	
16-17	,,	..	867	do	
18	,,	..	..	do	
19-20	,,	..	867	do	Rare.
21	,,	..	878	Muhammad Shah III. 867-87 A.H.—1463-82 A.D.	
22	,,	..	878	do	
23	,,	..	880	do	
24	,,	..	887	Mahmud Shah. 887-924 A.H.—1482-1518 A.D.	
25	,,	..	930	Wali-ul-Lah Shah. 929-930 A.H.—1522-23 A.D.	
26	,,	..	930	Kalim-ul-Lah Shah. 930-52 A.H.—1523-45 A.D.	
27	,,	..	..	do	
28	,,	..	950	do	Rare.
29	,,	..	952	do	do
				QUTB SHAHI A.H.—1512-1687 A.D.	
1-3	Copper	Golconda	991	Muhammad Quli Qutb Shah. 988-1020 A.H.—1580-1612 A.D.	Couplet Type Unpublished.
4-6	,,	Haiderabad ..	1012	do	
7	,,	Share-Haider-abad.	1025	Muhammad Qutb Shah. 1020-35 A.H.—1635-26 A.D.	Rare. Unpublished.
8-9	,,	Daru-s-Salta-nat Haider-abad.	..	Sultan Abdullah Qutb Shah. 1035-83 A.H.—1635-72 A.D.	Rare.
10-11	,,	,,	1068	do	

S. No.	Metal	Mint	Date	Name of the Kings	Remarks
12	Copper	Daru-s Sultanat Haiderabad	1095	Abul-Hasan Tana Shah. 1083-98 A.H.—1672-87 A.D.	
				ADIL SHAHI 1500-1686 A.D.	
1	,,	..	..	Ali Adil Shah I. 965-88 A.H.—1557-80 A.D.	
2-4	,,	..	..	Ibrahim Adil Shah II. 988-1037 A.H.—1580-1626 A.D.	
5-6	,,	..	..	Muhammad Shah. 1037-67 A.H.—1626-56 A.D.	Couplet Type.
				BARID SHAHI 1527-1619 A.D.	
1-3	,,	..	..	Amir-Barid Shah. 1591-1601 A.D.	Rare. Coins of tha Baihmani Dynasty re-struck by Amir Barid Shah.
4-6	,,	..	..	do	
				NIZAM SHAHI 895-1043 A.H.—1490-1633 A.D.	
1-2	,,	Ahmadnagar	992	Murtuza Nizam Shah. 973-95 A.H.—1565-88 A.D.	
3	,,	,,	1004	Bahadur Nizam Shah. 1004-1004 A.H.—1596-96 A.D.	
				IMAD SHAHI 895-982 A.H.—1490-1574 A.D.	
1-2	,,	Elichpur ..	..	........?	
			H.Y. R.Y.	MUGHAL 932-1274 A.H.—1526-1858 A.D.	
1	Gold ..	Nusratabad ..	.. 48	Aurangzeb Alamgir. 1068-1119 A.H.—1658-1707 A.D.	Rare.
2	,, ,,	Muhammada-bad (Bidar)	.. Ahad	Janhandar Shah. 1124-24 A.H.—1712-13 A.D.	do

S. No.	Metal	Mint	Date H.Y.	R.Y.	Name of the Kings	Remarks.
8	Gold	Ahmadabad ..	..	16	Muhammad Shah. 1131-61 A.H.—1719-48 A.D.	Rare.
4	,,	Mumbai (Bombay)	11(..)	11	do	Unique.
5	,,	Bahadur-patan		15	Bahadur Shah II. 1223-74 A.H.—1837-58 A.D.	Rare.
1	Silver	Ahsanabad (Gulbarga)	1112	45	Aurangzeb Alamgir.	do
2	,,	Arkat	1123	Ahad	Farrukhsiyar. 1124-31 A.H.—1713-19 A.D.	do
3	,,	,,	1123	2	do	do
4	,,	,,	1123	..	do	do
5	,,	Udgir Fort	1098	..	Aurangzeb Alamgir.	A New Mughal Mint.
6	,,	Udgir	..	Ahad	Farrukhsiyar.	do
7	,,	Baramati		..	Muhammad Shah.	do
8	,,	Bareli	1097	29	Aurangzeb Alamgir	Unique.
9	,,	Bankapur	1131	..	Rafiud-Darajat. 1131-31 A.H.—1719-19 A.D.	Rare.
10	,,	Bijapur	1091	26	Aurangzeb Alamgir.	do
11	,,	,,	1091	23	do	do
12	,,	,,	1097	30	do	do
13	,,	Naik Daru-z-Zafar Bijapur	..	42	do	Unique.
14	,,	Bijapur	..	4	Muhammad Shah.	Rare.
15	,,	Phonda	..	48	Aurangzeb Alamgir.	A New Mughal Mint.
16	,,	Jetpur.	..	7	Ahmad Shah. 1161-1167 A.H.—1748-54 A.D.	do
					ASAF JAHI	
1-2	,,	Hyderabad	1229	8	Sikandar Jah (Asaf Jah III). 1218-44 A.H.—1803-28 A.D.	

S. No.	Metal	Mint	Date H.Y.	R.Y.	Name of the Kings	Remarks
3	Silver	Hyderabad	1238	12	Sikandar Jah (Asaf Jah III)	
4	,,	,,	1239	13	do	
5	,,	,,	1241	..	do	
6	,,	,,	1242	..	do	
7	,,	,,	1249	..	Nasiruddaulah (Asaf Jah IV) 1244-73 A.H.—1828-56 A.D.	
8-9	,,	,,	1250	33	do	
10	,,	,,	(12) 50	..	do	
11	,,	,,	1251	31	do	
12	,,	,,	..	..	do	
13-16	,,	,,	1280	7	Afzaluddaulah (Asaf Jah V) 1273-85 A.H.—1856-1868 A.D.	
17-18	,,	,,	1281	8	do	
19	,,	,,	1294	..	Nawab Mir Mahbub Ali Khan (Asaf Jah VI) 1285-1330 A.H.—1869-1911 A.D.	
20	,,	,,	..	10	do	
21	,,	,,	1300	..	do	
22	,,	,,	1306	12	do	
23	,,	,,	1307	..	do	
24	,,	,,	1310	..	do	
25	Gold	Hyderabad.	1367	39	Nawab Mir Osman Ali Khan (Asaf Jah VII)	The Value of the coin full Ashrafi.
26	,,	,,	1367	39	do	½ Ashrafi.
27	,,	,,	1368	40	do	¼ do
28	,,	,,	1367	39	do	⅛ do

MISCELLANEOUS OBJECTS.

Hyderabad Museum.

Sl. No.		Museum No.	Description	Size
			Arms and Weapons	
1		8759	qarol Jade handle	... 12″
2	P.	1120	Dagger, Jade handle, Grape designed ...	... 14″
2	P.	1120	Dagger, Jade handle, Grape designed ...	... 14:
3		3906	Shield, Steel	... 15′ D.
4		4044	Patta, Steel	... 4′-3″
5		4051	Kattar, double blade	... 15.5″
6		8972	Bow and Arrow, wooden	... 20:
7		4570	Bow and Arrow, Steel	... 14.5″
8	P.	1075	Kattar, relief worked	... 14.5″
9		1147	Khanda	... 3′-4″
10		8846	Kattar, perforated	... 15″
11		4052	Chooga	... ?8″
12		1222	Zulfiqar	... 2′8″
13		2487	Qarabin	... 3′-
14		3947	Saif	... 3′
15		2557	Saif	... 3′
16		2509	Abassi	... 38″
17		4036	Sailaba	... 30″
18		1212	Jambia	... 13″
19		1213	Jambia, Steel	... 13″
20		2428	Jambia, Fish-bone handle	... 14″
21		2516	Khanjur, Ivory handle	... 12″
22		1645	Qarol, Jade handle	... 16″
23		2254	Kookri	... 21″
24		8847	Bhujali	... 20″
25		1570	Qam's	... 3 -2″
26		2561	Abbasi	... 13.5″
27	P.	1763	Small Cannon	... 9″ D.
28		1747	Helmet	... 11.5″
29		1680	Breast plate (front)	... 9.5″
30		1681	Breast plate (side)	... 9.5″
31		1682	Breast plate (side)	... 2 -8″
32		1683	Chain Mail	... 30″
33		1684	Gauntlet	... 30″
34		1685	Gauntlet	...
35		3911	Qarol, Ivory handle	... 12″
36	P.	2375	Jambia, steel handle	... 15″
37	P.	811	Kattar	... 12″
38		427	Kookri	... 16″
39	P.	285	Jambia, Ivory handle	... 14″
40	P.	786	Jambia Jade handle	... 14″
41	P.	2120	Qarol, reddish Jasper handle	... 11″
42	P.	2778	Qarol handle Yellowish Jasper	... 13″
43		2598	Qarol, handle Black Jasper	... 16″
44		8970	Chhuri Jade, handle	... 8″
45	P.	1852	Pesh Qzbaz	... 17″
46		2527	Qarol, handle made of mother pearl ...	... 11″
47	P.	267	Jambia, Ivory handle	... 15″

SALAR JUNG MUSEUM.

1. Nur Jehan's Dagger.
2. Jehangir's Qarol.
3. Aurangabad's Dagger.
4. Green Enamel Dagger.
5. Horse shaped jade handled Dagger.
6. Lion jade Handled Dagger.
7. Dark jade handled Dagger.
8. Green jade handled Dagger.

9. Carved jade handled Dagger.

10. Dura Najaf handled Dagger.

11. Asfjah's Sword.

12. Tana Shah's Sword.

13. Diamond Sword.

14. Enamel gold handled Sword

NATIONAL MUSEUM OF ARCHAEOLOGY.

(Objects lent by Government of Hyderabad).

Arms and Weapons.

15	766	TALWAR AND SHEATH.	Gold damascened, hilt chiselled steel gilt Late 18th Centutry A.D. L. 91. 5 cm.
16	767	TALWAR	Blade hilt and mount gold damascend late 18th Century L. 91. 5 cm
17	768	A SWORD	With scabbard of the Mughal Emperor Jahangir, inscribed with his name and that of the maker, Abdul Rahim Mashad, Mughal, early 17th Century, scabbard and hilt 18th Century A.D. L. 94. cm.
18	769	TALTAR AND SHEATH.	The sword of Ghalib-ul-Mulk : hilt and mounts of Jaipur enamel set with white topaz. 18th Century.
19	770	TALWAR AND SHEATH.	Blade, hilt and mount gold damascened, Late 18th Century A.D. L. 83. cm.
20	339	KATAR AND SCABBARD.	Chiselled and gilt steel, Rajaputana 18th Century A.D. 43. 5 cm.

Serial No.	Museum No.	Description	Size
		Pen Boxes	
1	P. 2363	Paper Mache, painted pen box, Persian style, with brass ink-pot. The box is decorated with beautiful floral and animal designs	11.5″
2	P. 293	Steel pen box, representing gold work of floral design . Oblong shape	10.6″
3	P. 3849to 3851.	Paper Mache. Qalamdan with lacquer work of floral designs and human figure. It contains a silver ink-pot, and a silver spoon	8.8″
		Goads	
1	P. 3444	Iron goad with wooden handle, handle is decorated with ivory work	21″
2	P. 3780	Iron goad with ivory handle, representing falcon perched on a tree. Chinese influence	14″
3	P. 3862	Goad with iron spokes, wooden handle with ivory pieces	15.3″
4	P. 3969	Iron goad with ivory handle.	13.5″
5	P. 4028	Iron goad with silver handle	16.5″
		Scratching Rods	
1	P. 2864	Scratching rod of iron coated with silver ...	20″
2	P. 3673	Scratching rod of brass	17.3″
3	P. 3774	Scratching rod of brass ornamented with geometrical designs	18″
4	P. 3870	Scratching rod with ivory handle with geometrical designs, and studded with reddish stone ...	14″
5	P. 4013	Copper scratching rod gilt with silver, the palm is decorated with a flower ...	18.5″
6	P. 4016	Scratching rod made of ivory, perforated, representing leafy designs on the surface	10.2″

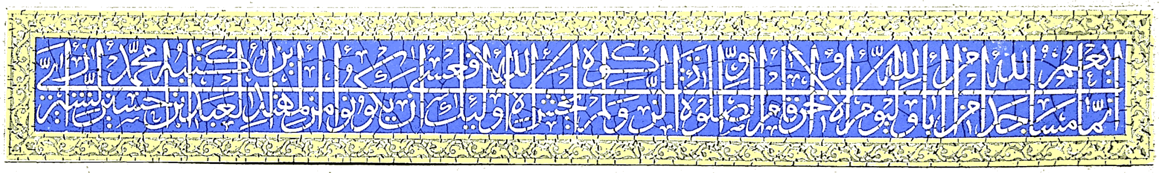
(ASTROLOBE)

ASTROLOBE : An instrument used by the Arabs to measures altitudes and determine the positions of the sun, the moon and the stars. The exhibit was made by Mullah Bin Muhammad Kaim and was owned by Jamaluddin Ali-un-Naqvi, Lahori in 1273 A.H. 1856 A.D. It contains six discs used for astronomical measurements. It also shows the position of various places on the globe.

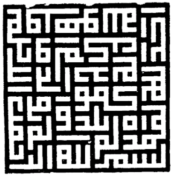
Plate IV.

Love Messenger : *Deccan School.*

Plate V.



Qutb Shahi Calligraphy : *Mosaic Tile Work.*



MANUSCRIPTS & CALLIGRAPHY

HYDERABAD MUSEUM

SHAH NAMA :	By Firdausi (933-1025).
H. M. N. 1616.	Nastaliq script ; Persian language.
Remarks :	First two pages are richly illuminated and decorated with floral designs in gold lapis-lazuli, vermillion etc. contains (33) illustrations in Persian style. Lacquer binding containing exquisite, human, animal and floral paintings.

KULLIYAT-I-SADI :	Complete works of Sadi (1184-1291 A.D.)
H. M. No. 1077-A :	Nastaliq script ; Persian language.
Remarks :	First two pages are highly illuminated. Each page has delicately drawn margins with floral designs in gold. Contains 8 paintings of Akbar's School. The first page contains three seals, one of them bears the name of Farrukhsiyar.

RISALA QUSHJI :	By Ali B. Muhammad Al-Qushji (Died 1474 A.D.).
H. M. No. 3703.	
Remarks :	Upper portion of the first page is illuminated and decorated with floral designs in gold lapis-lazuli, vermillion, etc., contains astronomical illustrations. This was transcribed by Ali Raḍa Asfahani in 1636 A.D.

DIVAN CHANDULAL.	Poetical works of Raja Chandulal Shadan (1766-1845 A.D.) some-time Prime Minister of Hyderabad.
H. M. No. 3502.	Nastaliq script ; Persian language.
Remarks :	The upper portion of the first page is profusely illuminated and decorated with beautiful floral designs in mineral colours, margins of each page are decorated with floral designs. Marginal lines are in gold, lapis-lazuli, etc.

MATHNAVI AUSAF-I-SUBHANI :	Poetic works (incomplete) of Subhan Khan of Hyderabad (cir. 1800 A.D.)
H. M. No. P. 268 & P. 13923.	Nastaliq script, Language Urdu. Describes various contemporary war events.
Remarks :	The first page of the Ms. contains vertical lines in gold. It has got (19) beautiful illustrations of the Deccan style.

RIYADUL INSHA :	A collection of letters written by Mahmud Gawan. The famous Bahmani Prime Minister (born in 1405, died in 1481 A.D.)
H. M. No. 768.	Nastaliq script, Persian language.

NAURAS NAMA :	A treatise on music by Ibrahim Adil Shah II of Bijapur, 17th Century.
H. M. No. 1689.	Thulth and Nashk scripts. Early Urdu language.
Remarks :	Upper portion of the first page is beautifully illuminated. It contains golden lines between the text; this was transcribed by Ismatullah Court Calligrapher of Ibrahim Adil Shah II.

MATHNAVI SIHRUL-BAYAN :	Poetical work of Mir Hasan (1739-1786 A.D.) Urdu language.
H. M. No. 269.	
Remarks :	First two pages beautifully illuminated. It contains 20 illustrations of the Deccan School.

MATHNAVI SALMAN-W-ABSAL : Poetical work of JAMI (1414-1492 A.D.) Nastaliq script, Persian language.

H. M. No. 921.

Remarks : Upper portion of the first page is illuminated and decorated with floral designs in gold lapis-lazuli, etc. Contains two paintings of early Persian School (Illustration by the artist Abdul Hai). Transcribed in 1483 A.D. by renowned calligrapher Sultan Ali Mashhadi who brought the art of Nastaliq script to perfection.

DIWAN-I-HAFIZ : Poetical works of SHAMSUDDIN, universally known by his poetic name, Hafiz.

H. M. No. 1433. Nastaliq script, Persian language.

Remarks : Upper portion of the first page is highly illuminated and decorated with floral designs in gold lapis-lazuli, vermillion colours, contains 19 paintings of the 19th Century.

MATHNAVI MAULANA RUM. Poetical works of JALALUDDIN RUMI, superior paper, Nastaliq script, Persian language.

H. M. No. 1894.

Remarks : Contains an illustration of Mughal School on the second page of the text.

KHAMSA-I-NIZAMI : Poetical work of JAMALUDDIN, commonly known by his poetic name Nizami (1140-1202 A.D.)

H. M. No. P. 1432. Nastaliq script Persian language.

Remarks : Five pages highly illuminated and decorated with floral designs in gold, lapis-lazuli, vermillion etc., contains 8 paintings of Akbar's School.

YUSUF AND ZULAIKHA. Poetical work of the famous Persian poet JAMI (1514-1592 A.D.)

H. M. No. P. 264. Nastaliq script, Persian language.

Remarks : First page profusely illuminated. It contains 6 paintings of Persian School. Transcribed in 965 A.H. 1557 A.D. by Mir Ali-al-Katib of Herat, a famous Calligrapher.

MATHNAVI NAI NAMA : Poetical work of JAMI.

H. M. No. 1637. Nastaliq script of a very high order.

Remarks : First page highly illuminated. Margins have got beautiful designs of Shikargarh work in gold. This copy was presented to Burhan Nizam Shah in 1034-1625 A.D. and has the seals of Burhan Nizam Shah of Ahmadnagar. This copy was transcribed by Muhammad Muhsin of Herat.

LAWAHI-I-JAMI : A Treatise on Tasawwuf by JAMI.

H. M. No. P. 1076. Gold sprinkled paper of high quality, elegant Nastaliq script, Persian language.

Remarks : Upper portion of the first page is illuminated and decorated with floral designs in gold, lapis-lazuli, vermillion, etc. Margins are beautifully illuminated with veriegated floral designs in gold. Contains seals of Shah Jahan, Farrukh Siyar, Muhammad Shah and Shah Alam. This copy was written in 999 A.H. 1590 A.D. by Mir Imadul Husain, a famous calligrapher, considered to be the greatest master of Nastaliq calligraphy.

JANG NAMA By MIRZA NURUDDIN MAHAMMAD, Nimat Khan Takhallus, as Ali. He was the unrivalled master of the Art of Satire, died in 1709 A.D.

H. M. No. P. 2621. Nastaliq script, Persian language.

Remarks : Describes the war between Aurangzeb's sons, Azam Shah and Bahadur Shah.

SIHNATHR ZUHURI : A prose treatise in ornate style, by NOORUDDIN MUHD. ZUHURI.

H. M. No. 1418. Shikishta script, Persian language.

Remarks : Native of Khujand in Khurasan. He came to India in 1580 A.D. First settled at Ahmadnagar and then at Bijapur. He was much admired by Ibrahim Adil Shah II (1480-1527 A.D.) He was a master of prose style, a gifted poet and a calligrapher.

Marginal lines are in gold. This copy was transcribed by Muhd. Saheb about 1157 A.D.

QASIDA-I-BURDA : A panegyric in praise of the Prophet by BUSAIRI.
H. M. No. 1138. Naskh script, Arabic language.
Remarks : First page illuminated and decorated with floral designs in gold, vermillion, etc., text contain gold ornamention between lines.

QURAN SHARIF :
H. M. No. 8781. Qufi script on parchment, Arabic language.
Remarks : Contains folios (93) and (5) lines on a page.

QURAN SHARIF :
H. M. No. 1299 Maghrib script, Arabic language.
Remarks : Name of the Surahs is written in gold, two pages in the middle are illuminated, the word allah is written in gold in the text, contains Persian commentary between lines.

QURAN SHARIF : Thulth and Naskh script, Arabic language.
H. M. No. 1283. Thulth and Naskh script, Arabic language.
Remarks : First two pages are highly illuminated and decorated with beautiful floral designs in gold and other mineral colours. Text contains gold ornamentation between lines.

MISBAHUSH-SHARIYAT, AND MIFTAHUL-HAQIQAT : Marginal lines in gold and red, etc. BY IMAM SADIQ, the sixth Imam-I-Jaffar Muhammad As-sadiq.
Remarks : First page is illuminated with gold, lapis lazuli, and vermillion. Text contains gold ornamentation between lines. Transcribed by Fateh Muhammad.

HISNUL HASIN : Prayers by SHAMSHUDDIN MUHAMMAD BIN MUHAMMAD BIN AL JAZRI, born in 751 A.H. (1350 A.D.) died in 1429 A.D.
H.M. No. 1980 Fine Naskh script, written in gold and occasionally in lapis lazuli. Arabic language.

SUR-I-MUZAMMIL (CHAPTERS FROM THE QURAN):
H.M. No. P. 1713 Naskh script, Arabic language.
Remarks : Surahs are written in white ink with golden background. This is written by Muhammad Rida son of Muhammad Taqi at the instance of Saifuddin Muhammad Khan. The date of transcription is given as 1242 A.H. 1730 A.D.

TARJUMAH SAD KALAMAH : MUHAMMAD BIN ABDUL JALEEL RASHIDUDDIN AL-UMARI, native of Balhk, surnamed WatWat.
H.M. No. 12953 Naskh and Nastaliq script, Arabic and Persian languages.
Remarks : Arabic text is written in lapis lazuli.

VASIYAT-UL-MANSUR AND TUHFAT-UL-MULUK : Advice given by Mansur, Abasid Khalif to his son MAHDI.
H.M. No. 2723 Naskh and Nastaliq script, Arabic and Persian language.
Remarks : Is profusely illuminated in mineral colours with delicate and intricate designs, text is written in gold, lapis lazuli, etc. The text of the first two pages of twobooks Tuhf-atul-Muluk contains gold ornamentations between lines. The first manuscript is transcribed in 969 A.H. 1561 A.D. by Husain-ul-Fakhar Shirazi-Atabaki. Second was written by Imadul Husaini.

ADIYA AYYAMUL USBU : Prayers for the days of the week.
H.M. No. P. 2801 Naskh script., Arabic language.
Remarks : It was transcribed by Master calligrapher Ahmad-I-Nairazi in 17th Century.

DALAILUL KHAIRAT : By ABU ABDULLAH MUHAMMAD BIN SULAIMAN BIN ABU BAKAR AL-JASLI, a great sufi and theologist. He died in 1456 A.D.
H.M. No. 2175 Arabic language, Naskh, and translation in Nastaliq.
Remarks : Upper portion of the first page is illuminated, with floral design in gold vermillion lapis lazuli, with plans of Kaba and Prophets tomb.

SAD PAND LUQMAN : (Pithy Sayings).
H. M. No. 1137 Nastaliq of elegant style, Persian language.
Remarks : The first page is illuminated, in gold lapis lazuli. This copy was transcribed by Mir Ali. It bears seals of Alamgir.

NAU BAHAR MUNTA-KHAB-I-RAUZGAR:	
H.M. No. P. 4019	Nastaliq script, Urdu language.
Remarks :	This copy represents nail work of Muzafar Ali Baig Barailvi in embossed letters. The binding has human, floral and Gometrical designs.
QITATAT :	
H.M. No. 1165 to 2350	Nastaliq script, Urdu and Persian language.
Remarks :	They are transcribed by the late Maharaj Sir Kishen Prashad, some time Prime Minister of Hyderabad.
SRI BHAGAVAT GITA :	
H.M. No. 2334	Devanagari script, Sanskrit language.
Remarks :	Margins of first two pages are illuminated and decorated with floral designs in gold. It has got six paintings of 19th Century, contains 257 folios and six lines on a page.
SRI BHAGAVAT GITA :	
H.M. No. P. 8772	Devanagari script, Sanskrit language.
Remarks :	It has got six paintings of 19th Century contains 160 folios and six lines on a page.
DIWAN MIRZA KUCHAK VISAL SHIRAZI :	First two pages are highly illuminated. A rare manuscript with eulogies in praise of Raja Chandulal, Prime Minister of Hyderabad.
No. 2625.	Nastaliq script, Persian language.
QURAN SHARIF :	Written by Yaqutul Mustasami, every page illuminated.
No. 8988.	Naskh script, Arabic language.
QURAN SHARIF :	Scribed by Aurangazeb.
No. 1963.	Naskh script.
QURAN SHARIF :	Scribed by Dara Shikoh, every page is illuminated, transcribed in 1057 A.H.-1647 A.D.
No. 1324.	Naskh script, Arabic language, with Persian translation.

QURAN SHARIF :	Written on Velleum.
No. P. 1417.	Qufi script, Arabic language.
MATHNAVI SAHR-UL BAYAN :	By Mir Hasan. Upper portion of the first page is highly illuminated, contains (50) illustrations of the Deccan School.
No. 1188.	Nastaliq script, Urdu language.
KARIMA :	By Sadi. The whole Ms. is highly illuminated, contains (10) paintings of later Mughal School.
No. 3875.	Nastaliq script, Persian language.
MATHNAVI SUZ-O-GUDAZ :	By Muhammad Rada Naui of Mushad. First two pages are illuminated and decorated with beautiful designs in mineral colours.
No. P. 258.	Nastaliq script, Persian language.
RAUZA-TU-SHUHADA :	By Husainul Waiz Kashfi. The upper portion of the first page is illuminated in gold.
No. P. 2624.	Nastaliq script, Persian language.
QITAT :	Written by Badiuzzaman and Muhammad Amir Radvi.
No. 1107.	Nastaliq script, Persian language.
PANJ SURAH :	By Abul Baqa Isfahani. Upper portion of the first page is illuminated and decorated with floral design in mineral colours.
No. P. 1339.	Nastaliq script, Arabic language.
BHAGWAT GITA :	It contains 21 folios including 3 miniatures, in complete copy.
No. P. 917.	Old Devanagari script, elegant type, Sanskrit language.
SRI BHAGWAT MAHA PURANA, DASAMAS KANDHA :	Written by Ram Rai in Elichpur in 1214 H. 287 folios with Deccan miniatures 216 in number, good condition.
No. 2480.	Shikishta script, Urdu language, old Hindi.
BHAGWATHA DASAMA SKANDHA :	First page is illuminated, contains 102 illustrations.
No. 2409.	Gurmukhi script, language Hindi old.

BHAGAWAD DASAMAS KANDHA : It contains 547 folios with 35 illustrations.

No. 1434. Gurumukhi script, old Hindi language.

ADHYATMA RAMAYANA : This manuscript contains 101 illustrations and 150 folios.

No. 4056. Devanagari script, Sanskrit language.

A PAGE FROM A BURMESE MANUSCRIPT:

DECCAN

1. Diwan of Muhammed Quli Qutb Shah and Sultan Abdullah (Scribe Zainuddin Ali).
2. Zich by Ullug Beg.
3. Rauzatul Muhibbin by Mir Ali.
4. Punjsura by Aurangzeb.
5. Makhzanul Asrar, by Shaikh Mulla Nizami.
6. Munajat by imad.
7. The Holy, Quran scribed by Yaqut.
8. Eight pages of Munajat of Hadrat Ali, scribed by Mir Ali.
9. Mathnai (Shirin and Khusraù) by Nizami, Ganjavi, scribe Sultan Ali Mashhadi.
10. Chapter LXV of Quran, scribed by Yaqut Arshad Billah.
11. Quran (small size).

OSMANIA UNIVERSITY

Manuscripts.

RASAIL-ADIAH, (Prayers):

No. 297/7/Mn. M. Nastaliq script, Arabic language.

Remarks. This manuscript contains some Arabic verses with their translations into Persian. The MS. is transcribed by Muhammad Ali son of Al-Mahmood, the royal astrologer in A.H. 957 (A.D. 1550) at Bukhara; it is written in gold ruled paper. First page illuminated.

CHEHEL HADIS : Collection of forty sayings of the Prophet MUHAMMAD.

No. 297.25/M. Ch. Nastaliq script, Arabic language.

Remarks : Every saying is paraphrased in Persian Quatrains. This MS. is transcribed by Mir Arab before A.H. 1049 (A.D. 1639). Every saying is written either in red blue or gold ink. Every page is illuminated tastefully.

AHAKM-I-TALAI : By SYED MUHAMMAD KIRMANI.

No. 133. 5/Mk-A : Nastaliq script, Persian language, a treatise on astrology.

Remarks : The text is written on gold-ruled pages. The first two pages being decorative, the binding on each side contains miniatures in the Persian style, depicting, drinking scenes. The author flourished in Persia in the time of Shah Sulaiman Safavi (A.D. 15th century.)

DIVAN HAFIZ : By SHAMSHUDDIN MUHAMMAD HAFIZ OF SHIRAZ (A.H. 791-A.D. 1389).

No. 891. 5131. Small neat Nastaliq, Persian language.

Remarks : This copy was transcribed in A.H. 911 (A.D. 1505) by Fatah Muhammad son of Mullah Sahib. The first two pages are elegantly decorated and every page is gold sprinkled and decorated with floral designs in gold.

KULLYYAT SADI : (Complete work of SADI.).

No. 891. 5131/S.K. Nastaliq script, Persian language.

Remarks : This copy was transcribed in A.D. 1682 by Ismail son of Asial Al Geelani. The first two pages are illuminated and the book contains 12 miniatures in the Persian style. The covers are also illuminated.

KHUSRAW WA SHIRIN : By NIZAMUDDIN ABU MUHAMMAD ILYAS NIZAMI GANJAVI, 535-598 A.H. (1140-1203 A.D.)

No. 891. 1525/N. Ks. Persian language. Nastaliq script.

Remarks : This Mathnavi is one of the five poems, of the poet, collectively called Khamsah-i-Nizami (the five poems) or as Pang-Ganj (the five treasurers). The manuscript may be taken to have been transcribed in the 16th century. It is written in 4 gold-ruled colomns with ornamental heading on the first page. It contains five paintings of Persian style.

RESAL-I-ASTABKER RAJAH JANE BADAIH : (Translator JADU DAS DARA SHI-KOHI.).

No. 297. 62/J-A. Nastaliq script, Persian language.

Remarks : This is a Persian translation of the answers given in Sanskrit by a Pious man named Astabker to the questions of a king called Janak, written on gold ruled paper and transcribed by Rupa chand in the 19th regnal year of Aurangzeb *i.e.* 1676 A.D.

MATHNAVI IN PRAISE OF SRI KRISHNA :

Remarks : Praise of Sri Krishna and His greatness. The MS. is written in gold-ruled pages, on only one side of the page. The scribe is the famous calligrapher, Pandit Shamkernath, who flourished at Delhi in the time of Bahadur Shah, the last Mughal Emperor. It was transcribed in Samvat (1897 *i.e.*, in A.D. 1841).

QITTAT :

No. 50/30. Nastaliq and Shikishta, Persian language.

SANSKRIT : By ACHARYA SOMAKIRTI (A Jain Poet).

No. 141/23. Devanagari.

Remarks : This is a rare manuscript. It is dated Samvat 1320 or A.D 1464. This is a work copied by one (Ananda) Muni in 1520. The work, therefore, should have been composed long prior to that date (*vide* Catalogue of Sanskrit and Prakrit MSS. C. P., & Begrar, Introduction P. XXXVI), where the date of composition of this work is given.

DHARMAPRAVRITTI : By NARAYANA.

No. 865. Size 17″×2″ Palm-leaf Manuscript, Nandinagari script.

Remarks : Palm-leaf manuscripts of Nandinagari are very rare. This manuscript is nearly 350 years old. The script appears to be a stage in the evolution of the Bangali script.

GRIHYAPRAYOGA :

No. 459. Palm-leaf Manuscript. Size 14″×1″ Telugu language and script.

Remarks : The Manuscript is very old and cannot be later than the 13th century A.D. The Telugu script here has many characteristic features of Kanarese script.

AMUKTAMALYADA :

No. 250. Size 18″×3.5″ Palm-leaf Manuscript, language Telugu.

Remarks : This Kavya is written by the great Emperor-Poet Sri Krishna Deva Raya of Vijayanagar. This manuscript contains an unpublished commentary of the work by one Vangala Ranga Charya, son of Ramanuj Acharya.

SABDAMANIDARPANAM : (A work on Grammar).

No. 1099. Size 8½″×1½″ Palm-leaf Manuscript, script and language Kannada.

Remarks : This manuscript contains an unpublished commentary which throws much light on some doubtful topics in the published ones. The manuscript is above 400 years old.

A PALM-LEAF MANUSCRIPT ON PROSODY : By NAGAVARMA, ISVARAKAVI

No. 1098. Size 7¼″×1½″ Script and language Kannada.

Remarks : It contains more than one work of which Nagavarma's Chandombudhi is one. This is a famous work on Prosody which is one of the metrical sources of Telugu poetry; another, Kavijihvabandhana by Isvarakavi, is also a famous work on prosody. The author calls himself Abhinava-Kesiraja. There are three more Nighantus in this Ms.; this manuscript is more than 200 years old.

OVI Metre.

COMMENTARY ON 19TH SKANDHA OF BHAGAVATA IN MARATHI,
by Sivakalyan.

No. 3. Size 10″×6.4″ Palm-leaf Manuscript.

Remarks : The manuscript is more than 150 years old and is not printed

COMMENTARY ON BHAGAVATA PURANA IN SAMSLOKI IN MARATHI,
by HARI PANDIT.

No. 2. Size $9\frac{1}{4}$″×$5\frac{1}{4}$″ Palm-leaf Manuscript, Devanagari.

Remarks : The manuscript is more than 200 years old. The scribe is Jaya Ram Bhat Shahgadkar.

RAMAYANA KIRTANAS :

No. 2. Size 20″×1″ Palm-leaf Manuscript, language Tamil.

Remarks : Rendering of Ramayana is done in songs., The manuscript may safely be placed in the first half of the 18th century.

HARISCHANDRA NATAKAM :

No. 1. Size 14″×1″ Palm-leaf manuscript, language Tamil.

Remarks : There is internal evidence to show that this manuscript belongs to the latter half of the 17th century A.D.

THE MAHABHARATA : BHISHMA PARVAN : (Adhyayas 69).

Folio. 359 Bhishma's Fifth day battle. Bhishma protected on all sides by the array of his troops in the shape of a Makara or crocodile. The sons of Pandu formed their troops in the shape of a hawk. In the face of that hawk-like array was Bhima. In its eyes Sikhandin and Dhrishtadyumna. In its head was Satyaki. In its neck was Partha. In its tail was Yudhishthira, supported by Nakula and Sahadeva.

THE MAHABHARATA : BHISHMA PARVAN. (121 to 124).

Folio. 450 Bhishma on the bed of arrows. Sri Krishna tells the Pandavas, how Bhishma, incapable of being slain by men, has been vanquished. Yudhishthira replies that victory is due to the grace of Sri Krishna. Bhishma's body was bowing with pain from the arrows struck therein. He asks Arjuna to supply him with water. Arjuna, with his arrow, penetrates the earth a little and pure water gushes out and gratifies the thirst of Bhishma. Advising Duryodhana to make peace, Bhishma remained silent.

THE MAHABHARATA : BHISHMA PARVAN.

Folio. 186 The Bhagavad Gita Visva Rupa Darsana. Sri Krishna shows Arjuna his Divine form.

" Out of countless eyes beholding,
Out of countless mouths commanding,
Countless mystic forms enfolding—
In one form : supremely standing
Countless radiant glories wearing."

THE MAHABHARATA : BHISHMA PARVAN.

Folio. 125. The discipline of meditation. Siva is in meditation and is disturbed by Parvati.

" This peace derived from equanimity, Made known by thee—I see no fixity therein,
no rest, because, rash, tumultuous, 'wilful' and strong."

THE BHAGAVATA PURANA : (Purvardha) Adhyaya 25.

Folio. 72. Lifting the mountain Govardhana. Sri Krishna lifts the mountain with the tip of his finger and protects the people of Vraja, from the heavy down pour of rain, by asking them to enter into the cavity beneath the mountain along with their cows.

Size of the painting. 15″×$6\frac{3}{4}$″.

THE BHAGAVATA PURANA : DASAMA SKANDHA, (Utarardha) Adhyaya 54.

Folio. 17. Celebration of Rukmini's marriage. Sri Krishna and Rukmani are seated under a canopy, attired in fine dress. Princes are seated on either side. There was great rejoicing among the assembled citizens. Dancers are dancing to the accompaniment of music, with different kinds of musical instruments.

Size. of the painting 15″×$6\frac{3}{4}$″.

BHAGAVATA PURANA, Sanskrit : representing Miniature calligraphy.

Calligraphy. A scroll, 4 inches wide and 64 feet long, giving the complete text of the Bhagavata Purana, consisting of 12 Skandhas, (Cantoes or books), made of 344 chapters, with 18,000 granthas. (32 syllables make a grantha). The first 64 inches of the scroll contain Miniature paintings of the Ten avataras, Brahma, Vishnu, Siva, Ganesa and the sacred word Om. The Skandhas are separated by miniature paintings.

ILLUSTRATIONS :

1. Sri Suka addressing King Parikshit. 2. Sri Rama, Sita and the three brothers of Rama, 3. Four armed Vishnu, 4. The boar incarnation of God, Varaha, raising the earth on his tusks. 5. Sati giving up her body, Daksha and Narada witnessing. 6. The birth of Ajamila. 7. Vamanavathara. 8. Pandavas and upapandavas. 9. Krishna and Kamsa. 10. Rasakrida of Krishna. 11. Suka and Parikshit. The text begins with the invocation, Om, Sri Ganesaya Namah, Om Namo Bhagavate Vasudevaya.

ASAFIYAH STATE LIBRARY.

SRI BHAGAVAT GITA. Sanskrit language.

Remarks : Written on paper roll 6″ × 1″, very small script, can be read only through a magnifying glass, contains six mineral colour paintings.

MAHA SHIV PURAN. (1918 Samvat) 1862 A.D.

Persian language.

Remarks : A rare MSS. translated from the Sanskrit with two water colour paintings. Scribe, Pandit Tuka Ram Kashmiri.

CHAKRA PARIKSHA, By SANGANAVALI DEVA.

Remarks : A rare manuscript, contains thirty-eight astrological Chakras and Forty Hindi Explanatory Slokas of ten lines each, in Devanagari script, probably written by the Author himself.

DOHA-WA-KABIT : (Baraj Bhasha) containing meanings of difficult words. By MATHI RAM (1236 A.H.)

Remarks : A rare MSS. gold-ruled margins, beginning illuminated. Scribe Mirza Ismail Beg.

JAWAHIR-E-ASRAR-UL-LAH : By SHAH ALI MOHD. MASHWK-UL-LAH *alias* SYED IBRAHIM (1095 A.H.)

Urdu language.

Remarks : Illuminated ; Old Urdu verse, Nastaliq script.

SHAHNAMA : By ABDUL QASIM MANSUR AL-FIRDAUSI.

Remarks : Four columns in a page, mineral colour painting of later Mughal School.

SPECIMEN OF NASTALIQ SCRIPT : By TAJAMMUL ALI KHAN (1224 A.H.)

Persian language.

Remarks : A rare specimen of Nastaliq script executed in good shape, written by Tajammul Ali Khan on the model of the famous calligrapher Mir Ali.

THE HOLY QURAN : (1310 A.H.)

Remarks : A rare piece of Kashmiri art, written in fine Naskh, with illuminated borders, the first two and the last two pages profusely ornamented. Scribe Bahauddin Bin Sanaullah Ae-Wafai Kashmiri.

THE HOLY QURAN : (661 A.H.)

Remarks : A very rare MS. all pages highly illuminated, written in large and angular Naskh, first, middle and last line on every page is written in bold script. First page bears several seals, one of them of Muhammad Qutb Shah of Golconda and another of the Mughal Emperor Muhammad Shah. Scribe Yaqut-ul-Mustasimi, the most celebrated master of Naskh script who was also a court calligrapher of Mustasim, the last Abbaside Caliph.

HOLY QURAN WITH COMMENTARY : By KAMALUDDIN HUSAIN WAIZ-UL-KASHIFI (986 A.H.)

Remarks : Illuminated pages in the beginning and the end in Naskh, with Commentary on the margins throughout, translation in small Nastaliq script between the lines.

TAFSEER-E-HUSSAINI : By KAMALUDDIN HUSSAIN WAIZ-UL-KASHIFI (899 A.H.)

Persian language.

Remarks : Gold margins, Nastaliq script. First two Quranic texts in red ink, pages illuminated.

(Commentary on the first portion of Holy Quran). — Persian language.

Remarks : Gold borders, opening page illuminated, Nastaliq script, Scribe Abdur Rahim of Mahur (a place in Adilabad District of Hyderabad State).

MATHNAVI MAULANA RUM PART IV & VI. — By JALALUDDIN MD. RUMI D. 627 A.H. (1118) A.D.

Persian language.

Remarks : Naskh script highly illuminated.

DIWAN-I-IMAM. — By KHWAJA IMADUDDIN FAQIH KIRMANI.

Persian language.

Remarks : Written in Nastaliq script, highly illuminated.

MATHNAVI HUSN WA ISHQ : — By NIMAT KHAN-I-A'LI *alias* MIRZA MD.

Persian language.

Remarks : Nastaliq script illuminated. A rare MS. Scribe Hidayat Ullah Munshi Nizam Shirazi.

KULLIYAT-E-OBAID ZAKANI :

Remarks : Nastaliq script, each treatise begins with a highly illuminated page.

AJAIB-UL-MAKHLOOQAT: — By ZAKRIYA BIN MOHD. BIN MAMOOD-UL-QAZVINI (1006 A.H.)

Persian language.

Remarks : A rare MS. in Nastaliq scripts contains water-colour paintings of animals and plants.

KHAMSA OF AMIR KHUSRAU :

Remarks : Naskh script with two illustrations in Persian style.

DALAIL-UL-KHAIRAT : By ABDULLAH MUHAMMAD BIN SULAIMAN AL-JAZULI

Remarks : Written in fine Naskh, highly finished with gold work, and gold margin throughout. Arabic text with Persian translation in small Nastaliq script in red ink between the lines. On pages 13 and 14 mineral colour drawings and plans of Kabatullah and the holy Prophets' tomb.

KULLIAT-E-SADI SHIRAZI : — Persian language.

Remarks : A book of Persian verse highly illuminated Nastaliq script. Scribe Peer Muhammad Bin Kasim Shirazi.

DIVAN-I-FAKHRI : — By s/o MULLAH HUSAIN WAIZ KASHIFI (987 A.H.).

Persian language.

Remarks : Written on gold sprinkled paper, Nastaliq script, unpublished. Scribe Mohibbullah.

SHIFA-E-SAJJIDIA : — By IMAM ALI BIN HUSSAIN ZAINUL ABIDIN.

Arabic language.

Remarks : Illuminated. Arabic text with Persian translation between the lines in Nastaliq script.

LHAMAT-E-ILMUNIAMI : — By MUHAMMAD MUNIM PAK BIN SHAH AMANULLAH.

Remarks : Written in Naskh lacquer binding with floral designs.

FATHUR-RABBANI : — By AHMAD BIN MOHD. USH-SHAUKANI (1286 A.H.).

Arabic language (Vol. I).

Remarks : Written in Naskh, lacquer binding with floral designs.

KHITAB-E-SHAFIA (Specimen of Shafia Script). — 1245 A.D.

Remarks : An album containing specimens of Shafia script. Old binding with embossed designs in gold. Scribe Muhammad Shirazi.

FIQH-E-AKBAR : — By IMAM ABU ABDULLAH MUHAMMAD BIN IDRIS al SHAFAA

Arabic language.

Remarks : A book on theology, written on parchment.

AKBAR NAMAH : By SHAIKH ABUL FADL ALAMI (1052 A.H.).
Persian language.

Remarks : Nastaliq script, illuminated pages at the beginning of each Dafter.

KITAB-UL-HADITH Arabic language.

Remarks : Traditions of the Prophet (Hadith). Written on parchment.

SPECIMENS OF Calligraphy. By SAHI RAM.

Remarks : A rare illuminated specimen in Nastaliq script.

SAIDIYA LIBRARY

Old Books.

1. Some parts of the History of Damascus by Ibn Asakir, transcribed by the grandson of the author in 560 A.H. (1166 A.D.).
2. Almuntakhab Minal Mahsul by Imam Radi, transcribed in 638 A.H. (1240 A.D.)
3. Arbain Hadith, transcribed by Majduddin Firozabadi, author of the famous dictionary Alqamus in 759 A.H. (1357 A.D.).
4. Lamath by Abdur Rahman Jami, transcribed in 889 A.H. (1484 A.D.).

Autographs of Famous Poets.

5. Bayaz containing the autographs of Abdul Qadir Baidil and others.

Specimen of Calligraphy and Paintings.

6. Saifatul Ashqin, transcribed in 986 A.H. (1578 A.D.).

Specimen of Calligraphy.

7. Tarikh-i-Hukamai Salaf, translated by Maqsud Ali, transcribed in 1048 A.H. (1638 A.D.).
8. Qasida-i-Banath Suad, transcribed by Mohd. Rasheed s/o Maqsud, in 1101 A.H. (1689 A.D.).
9. Divan-i-Shawkath.
10. Collected works of Namath Khan Ali.
11. Divan Hafiz.

Specimen of Book Binding.

12. Hashia by Mir Sadruddin on Qutbi.
13. Khazanathul Ahkam by Mir Manzavi.
14. Works of Shaikh Abdul Qader Jilani.
15. Rasail Chharda Ilm by Hafiz Abdul Rauf.
16. Letters of Abdul Rahman Jami, transcribed by Muhd. Sibghatullah in 1098 A.H. (1686 A.D.).
17. Commentaries on Al-Badiath.
18. Mathalival Massarath by Mohammad Alfasi.
19. Daqiaaul Muhkam, etc.
20. Sirrul Asrar, etc.
21. Shafia by Ibni Hajib.
22. Mathnavi Maulana Rum, First Daftar.
23. Rasala Fil Hisab, etc.
24. Mudhul Khulasa by Mohd. Amin s/o Mirza Jan.

Old Books.

25. Idahul Ishkal by Abu Mohd. Abdul Ghani, transcribed in 518 A.H. (1127 A.D.).

HISTORICAL PAPERS.

1. Original Farman of Muhammad Adil Shah addressed to Wabchappa Raghupath Naik, dated the 24th of Rubiul Awwal 1052 A.H.,(1642 A.D.) bearing the Royal Seal and the translation in Kannada.
2. Original Farman of Muhammad Adil Shah addressed to Shahji Bhonsla, dated the 14th of Jamadussani 1053 A.H. (1643 A.D.) bearing the Royal Seal.
3. Original Farman of Muhammad Adil Shah addressed to Shahji Bhonsla, dated 28th of Muharram 1054 A.H., (1644 A.D.) bearing the Royal Seal.
4. Original Farman of Muhammad Adil Shah addressed to Shahji Bhonsla, dated 25th of Safar 1057 A.H., (1647 A.D.) bearing the Royal Seal.
5. Original Farman of Muhammad Adil Shah addressed to Shahji Bhonsla, dated the 9th of Rabiuthani 1057 A.H., (1647 A.D.) bearing the Royal Seal.
6. Original Farman of Muhammad Adil Shah addressed to Shahji Bhonsla, dated the 9th of Rabiuthani 1057 A.H., (1647 A.D.) bearing the Royal Seal.

7. Original Farman of Muhammad Adil Shah addressed to Shahji Bhonsla, dated the 16th of Ramzan 1061 A.H. (1650 A.D.) bearing the Royal Seal.

8. Original Farman of Muhammad Adil Shah addressed to Shahji Bhonsla, dated the 18th of Rabiulawwal 1063 A.H. (1652 A.D.) bearing the Royal Seal.

9. Original Farman of Ali Adil Shah II, the addressee is not mentioned, dated the 10th of Jamad-ussaui 1067 A.H. (1656 A.D.) bearing Royal Seal.

10. Original Farman of Ali Adil Shah II, addressed to Shahji Bhonsla, dated the 7th of Ramzan 1067 A.H. (1656 A.D.) bearing the Royal Seal.

11. Original Farman of Ali Adil Shah II, addressed to Shahji Bhonsla, dated the 25th of Rajab 1069 A.H. (1658 A.D.) bearing a Royal Seal.

12. Original Farman of Ali Adil Shah II, addressed to Yakoji Bhonsla, dated the 3rd of Ramzan 1071, A.H. (1660 A.D.) bearing a Royal Seal.

13. Original Farman of Ali Adil Shah II, addressed to Daysaies, dated the 10th of Shaban 1073, A.H. (1662 A.D.).

14. Original Farman of Ali Adil Shah II, addressed to Yakoji Bhonsla, dated the 24th Ramzan 1074 A.H. (1663 A.D.) bearing the Royal Seal.

15. Original Farman of Ali Adil Shah II, addressed to his own mother, dated the 16th of Zi-Qada 1074 A.H. (1663 A.D.) bearing the Royal Seal.

16. An Adil Shahi letter addressed to Baiko Jiajah, dated the 21st Shawal 107/5 A.H. (1664 A.D.).

17. An Original Adil Shahi letter addressed to Shahji Rajah, date not mentioned, bearing the autograph of issuing authority.

18. An Adil Shahi letter addressed to Shahji, date is not mentioned, elegantly decorated.

19. Two Adil Shahi letters addressed to Maharaja Jayu, date not mentioned, elegantly decorated.

20. Two specimens of envelopes on which the name of Raja Sahu of Tanjore is mentioned.

21. Original Shiqa Khas of Shah Alam addressed to Nawab Mohammad Ali of Carnatik, which was received by the addressee on the 29th of Shawal 1187 A.H., the envelope bearing a small Royal Seal.

22. Farman of Alamgir II, issued for the Rajah of Tanjore.

23. A Register containing the translation of the letters received by the Nawab of Carnatic from the East India Company.

24. An Album containing the original Persian correspondence between Warren Hastings, the Governer-General and the Nawab Muhammad Ali Khan of Carnatic.

25. An Album containing the original Persian correspondence between Cornwallis, the Governer-General and Nawab Muhammad Ali Khan of Carnatic.

26. An Album containing the letters exchanged between Sir John Shore, the Governer-General and the Nawab of Carnatic.

27. An Album containing the original Persian correspondence between the Nawab of Carnatic and Lord Wellesley, the Governer-General.

28. A Register, containing the original Persian correspondence between Nawab Muha-mmad Ali Khan of Carnatic and Sir John Macpherson.

29. An Album containing the original correspondence between the Nawab of Carnatic and Sir George Barlow, the Governer-General.

30. A Register containing the original Persian correspondence between the Nawab of Carnatic and Lord Minto, the Governer-General.

31. An Original Register kept in the Peshi office of the Nawab of Carnatic containing copies of confidential correspondence.

32. An Original Register kept in the Peshi office of the Nawab of Carnatic containing the copies of the confidential correspondence.

33. A Register kept at the Headquarters of a district containing copies of orders received from the Nawab of Carnatic.

34. An Album containing the letters from Asaf Jah Nasir Jung, Salabat Jang and Nawab Mir Nizam Ali Khan, all rulers of Asafia dynasty to the Rajah of Tanjore.

35. A Register containing the original Persian correspondence between Nawab Muhammad Ali Khan of Carnatic and Nawab Ghaziuddin Khan s/o Nawab Asaf Jah.

36. An Album containing the original Persian correspondence between Nawab Muhammad Ali Khan of Carnatic and Nawab Basalat Jang s/o Nawab Asaf Jah of Hyderabad-Deccan.

37. An Album containing the original drafts and copies of Sanads granted to the Nawab of Carnatic from the Asaf Jahi Rulers and other original papers with regard to the granting of Sanads.

38. An Album containing the correspondence between the Nawab of Carnatic and Nawab Mir Nizam Ali Khan of Hyderabad-Deccan.

39. An Album containing the original Persian correspondence between Nawab Muhammad Ali Khan of Carnatic and Nawab Rukn-ud-Daula of Hyderabad.

40. An Album containing the correspondence between Nawab Muhammad Ali Khan of Carnatic and Nawab Arstujjah the Prime Minister of Hyderabad-Deccan.

41. A Register containing the original Persian correspondence between Mir Alam of Hyderabad and Nawabs of Carnatic.

42. A Register containing the original Persian letters issued by Nawab Mir Nizam Ali Khan to various Rajahs and Zamindars of Carnatic.

43. An Original English letter from John Caillaud to Yusuf Khan, dated the 26th January, 1758.

44. A Letter addressed to Nawab of Carnatic not yet opened (as a specimen).

45. Original letter from Nawab of Carnatic addressed to Lord Hastings, dated the 26th Muharram 1192 (1778 A.D.).

46. Original letter from Rajah Rama Raj.

47. Original letter from Lord Clive addressed to Nawab of Carnatic, dated 1179 A.H. (1765 A.D.) bearing the Seal and signature.

48. Original letter from Tipu Sultan bearing his Seal on the envelope and his signature on the letter to the Governor of Madras, dated 1793 A.D.

49. An Original Tamil letter from an English officer addressed to the Nawab of Carnatic, dated 1180 A.H. (1766 A.D.).

49-A. General Lawrence's Original English letter addressed to Yusuf Khan, dated the 29th of October, 1756 A.D.

50. A specimen of Persian letter from an English officer addressed to the Nawab of Carnatic, dated 1180 A.H. (1766 A.D.)

51. A Petition submitted by the members of the Nawab's family about the legality of Tajul Omara's Succession to the Masnad bearing the seals of these who submitted the petition, dated the 14th of Rabi-ul-Awal 1216 A.H. (1801 A.D.).

52. Letter from Lord Clive (Bengal), addressed to Nawab Muhammad Ali Khan dated the 8th Jumadi-ul-Awal 1180 A.H. (1766 A.D.).

53. Letter from the Governor of Bengal addressed to Nawab Mohd. Ali Khan of Carnatic, dated the 21st of Shawal 1180 A.H. (1766 A.D.).

54. Letter from the Governor of Bengal addressed to Nawab Mohd. Ali Khan of Carnatic, received on the 9th Ziqada 1185 A.H. (1771 A.D.), bearing the Seal and signature of the Governor.

55. Governor of Madras, Whitehill's Original English letter, addressed to Nawab Mohd. Ali Khan of Carnatic, dated the 29th of November, 1777 A.D.

56. Governor of Madras, George Stration's Original English letter addressed to the Nawab of Carnatic, Mohd. Ali Khan, dated the 22nd of September, 1776 A.D.

57. Urdu specimen of the report of Nawab's Durbar prepared by the Secret Service of the English 18th January, 1891 A.D.

58. A menu of feast arranged in connection with the building of a new palace, on Thursday the 25th Zilhaja 1256 A.H. (1840 A.D.).

59. Nawab Amirul-Omara's letter to his father Nawab Mohd. Ali Khan of Carnatic.

60. Maulana Abdul Ali Bahrual-Olum of Farangi Mahal's Fathwa in his own handwriting that Tajul-Omara's succession is in order according to the shariat.

61. Omdatul-Umara's Will for his succession in favour of his son Tajul-Umara, executed on 17th Safar 1216 A.H. (1801 A.D.).

62. Order for the dismissal of the army from Nawab Mohd. Ali Khan Wala Jah 1179 A.H. (1765 A.D.).

63. Prince Jawan-Bakht's letter addressed to Nawab Mohammad Ali Khan Wala Jah 22nd Shaban 1182 A.H. (1768 A.D.).

64. Tipu Sultan's letter to the Governor of Madras ; Tipu's signature is at the end of the letter and the envelope has got seal. Letter dated 8th Moharram 1208 A.H. (1793 A.D.).

65. Specimen of the orders of Nawab Sahib of Carnatic. The Nawab has given orders in his own hand-writing.

66. The Civil List of the servants and dependants of the Nawab of Carnatic.

67. Nawab Wala Jah's letter to his son Nawab Amirul-Umara 1189 A.H. (1776 A.D.)

68. Translation of the letter from the Governor of Madras, dated 28th Jamadiul-Awal 1247 A.H. (14th November, 1831).

69. Letter of the Governor of Madras to Nawab Begum, dated 16th Zi-Qada 1172 A.H.

70. Letter of Thomas Sanders, Governor of Madras, 12th Jamadi-us Sani 1166 A.H. (1752 A.D.).

71. Governor Charles Fayer's letter, dated 24th Safar 1163 A.H. (1749 A.D.). (Lac Seal).

72. Governor of Madras Thomas Sander's letter, dated 21st Zi-al-Hajja 1167 A.H. (1753 A.D.). (Lac Seal).

73. Governor Fayer's letter, dated 8th Ramzan 1162 A.H. (1748 A.D.) received in Trichinopoly.

74. Nawab Wala Jah's letter to the Director of the East India Company. Probably it was not issued.

75. Letter from Governor of Madras, dated the 28th of Zi-Qada 1162 A.H., request for the grant of the village Mylapore and Trivandpur.

76. List of various kinds of pulao.

77. Governor of Madras, Thomas Sander's letter, dated 13th Zi-Qada 1166 A.H. (1752 A.D.).

78. Declaration of the Governor-General on behalf of the East India Company, Nizamul-Mulk and Pandit Pardhan, regarding the affairs of Tipu Sultan, Promulgated at Madras on the 22nd February, 1799 A.D. (16th Ramzan 1213 A.H.).

79. A report of the Milad Ceremony.

80. List of the titles granted, 1245 A.H. (1829 A.D.).

81. Mr. Balfour's letter to Madraul-Umara in Persian.

82. Specimens of the letter from the agents of the Madras Government to the Diwan of Nawab.

83. Report of the arrival of Shah Alam's Farman, submitted to Azim-ad-Daula, 19th Rabiul Awal, 1217 (1802 A.D.).

84. Correspondence between the Nawab of Carnatic and the king of England.

85. Letter from Thomas Sanders, Governor of Madras to Nawab Mohd. Ali Khan of Carnatic.

86. A letter from Mr. Strattion to Nawab Mohd. Ali Khan Wala Jah of Carnatic, dated 25th August, 1776.

87. A note about the war, prepared by Mohd. Ali Kamandan.

88. W. Hasting's (Imadud-Daula Jalalat Jang) letter to Nawab Mohd. Ali Khan, 1196 A.H. (1781 A.D.).

89. Governor Wynch's letter to Mohd. Ali Khan Wala Jah, 7th April, 1775 (In English).

90. Governor Wynch's letter in Persian in his own hand-writing to the Nawab of Carnatic, 5th Safar, 1187 A.H. (1775 A.D.).

91. Letter from the Governor of Madras to the Nawab, dated 14th of Zi-al-Hajja 1162 A.H. (1748 A.D.).

92. Tipu Sultan's letter to the Nawab of Carnatic, dated 7th Rabi-th-thani, 1210 A.H. (1795 A.D.).

CENTRAL RECORDS OFFICE

Manuscripts.

1. 'Nauras' by Ibrahim Adil Shah II.
2. 'Jang Nama' by Nimat Khan Ali.
3. 'An Album of Calligraphic Specimens.'.

(Maps).

1. Map of Jamna Canal.
2. Plan of Udgir fort.
3. An Old Plan of Hyderabad Dominion.

HISTORICAL DOCUMENTS

FARMAN : Of ADIL SHAH II (1656-1672 A.D.).
A.R. No. 8083.

Remarks. Dated 22nd Jamadi I, 1071 A.H. (1661 A.D.), bearing the Royal Seal, ordering Chukalakap Naik, to pay the *Peshkash* to Shahji Bhonsla and Hasan Amber Khan, officers of Madura and Tanjore Dist.

FARMAN : Of SULTAN ABUL HASAN TANA SHAH (1672-1699 A.D.).
A.R. No. 960.

Remarks. Dated 5th Jamadi II, 1172 A.H. (1788 A.D.), bearing the Royal Seal regarding the grant of the villages of Dunarajapuri, etc., as Inam-Altamgna to Balaji Baji Rao (The Peshwa)

FARMAN : Of SHAH ALAM II (1769-1806 A.D.)
A.R. No. 961.

Remarks. Dated 3rd Shawwal, 1187 A.H. (1773 A.D.), bearing the Royal Seal. The Emperor exempts the Hindus from the tax, levied on them for bathing in the rivers and lakes on their way to Allahabad.

KHARITA (Letter) Of NAWAB MIR NIZAM KHAN BAHADUR (1759-1803 A.D.).
A.R. No. 6674.

Remarks. Addressed to the Nizam by the Governor-General Lord Cornwallis, under his own signature, regarding the surrender of Guntur district to the East India Company and the payment of *Peshkash* to the Nizam according to the Alliance made between the Company and the Nizam in 1768 A.D. and also referring to the settlement of other affairs, (24th Jamadi II, 1203 A.H. / 1787 A.D.

KHARITA (Letter) : Of NAWAB MIR NIZAM ALI KHAN BAHADUR—
A.R. No. 6649.

Remarks. Addressed to the Nizam by the Governor-General Lord Cornwallis, under his own signature informing His Highness of the Conquest of the Fort of Handidrug, 18th Ra. 1209 A.H. / 1791 A.D.

KHARITA (Letter) : Of NAWAB MIR NIZAM ALI KHAN BAHADUR.
A.R. No. 6648.

Remarks. Addressed to the Nizam by the Governor-General Lord Cornwallis, under his own signature regarding the recommendations made to the Governor of Chinapat Lin connection with the settlement of accounts in respect of Syed s/o Asan Khan, Officer in Arcot, 24th Jamadi II, 1203 A.H. / 1789 A.D.

KHARITA (Letter) : Of NAWAB MIR NIZAM ALI KHAN BAHADUR.
A.R. No. 6650.

Remarks. Addressed to the Nizam, by the Governor-General, Cornwallis, under his own signature informing His Highness of the conquest of the fort of Savanadrug, Jamadi II, 1209 A.H. / 1792 A.D.

CONTEMPORARY CALLIGRAPHY

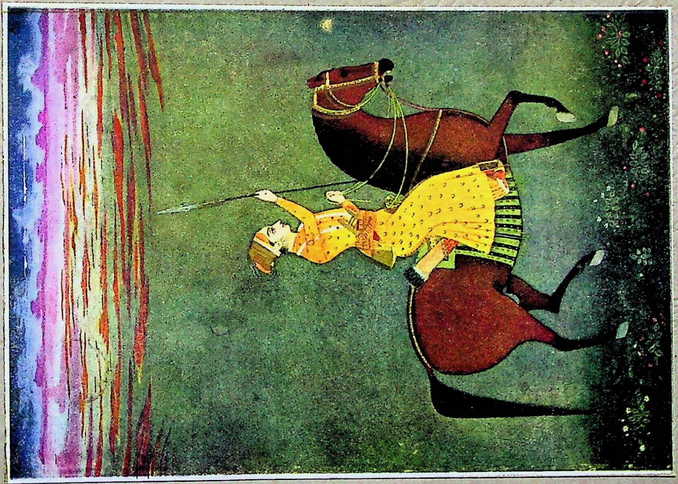
S. No.	Numbers	Scribe	Script	Presented by
1.	1—3	Mirza Hasmat Ali.	Nastaliq.	Mirza Hasmat Ali.
2.	4—9	Muhammad Jabir.	Nastaliq Nask	Muhammad Jabir.
3.	10—15	Md. Yaqub Ali.	Nastaliq.	Md. Yaqub Ali.
4.	16—26	Muinuddin Ali Khan.	Nastaliq.	Muinuddin Ali Khan.

NATIONAL MUSEUM OF ARCHAEOLOGY.

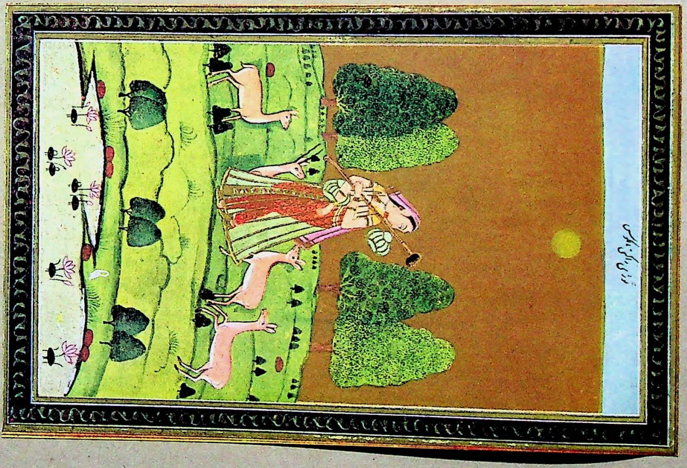
(Objects lent by the Government of Hyderabad).

Manuscripts.

1	861	MANUSCRIPT OF QURAN	Written by Mustafa Khan for Mohammad Adil Shah (1626-1656 A.D.), dated A.H. 1660 (1649-1650 A.D.) Bijapur, 17 × 11 cm.
2	862	MANUSCRIPT ...	Last chapter of the Quran, with Persian interlinear translation. Written by Muhaqqiq. Librarian's, date A. H.1024 (1615 A.D.), 32. 2 × 23 cm.
3	938	PAGE OF A PAPER MS.	Of the Nimat Nama, recipes for Indian dishes, etc., Garden scene : Ibrahim Adil Shah II (1580-1627 A.D.), with attendants Bijapur, early 17th Century 15, 8 × 9 cm.



MUGHAL PRINCESS.



(*b*) TODI RAGINI : *Deccan School (Salar Jung Museum)*.

ART

ANCIENT—MEDIEVAL—CONTEMPORARY

SCULPTURE

HYDERABAD MUSEUM

Sl. No.	Museum No.	Description	Size
		SCULPTURES IN STONE	
1.	4267	Sapta matrikas 1. Siva 2. Brahmi 3. Mahesvari 4. Kaumari 5. Vaishnavi 6. Varahi 7. Indrani 8. Chamunda 9. Ganesa	L. 3′—6″
2.	P. 3268	Torso, lime-stone	H. 3′—5″
3.	P. 3259	Torso, lime-stone	H. 2′—6″
4.	4189	Black stone, Damaru the treatment of the rope is excellent	H. 1′—4″
5.	4173.	Black stone, Frieze with five figures—the main figures standing in the centre holding a bow in his left hand and an arrow in his right hand, two ladies are standing on either side.	L. 3′—6″
6.	8871	Self immolation. Swording the intestines out.	E. T. 8″ B. 2′—6″ H. 4′—1″

HYDERABAD MUSEUM

Sl. No.	Museum No.	Description	Size
7.	P. 713	Jaina Sarasvati	H .4′
8.	8875	Bhairava	
9.	4212	Miniature Sikhara in stone	H. 24″
10.	4173	Sculpture frieze of a hunter with women on either side.	L. 27″
11.	8879	Three-headed Kartikeya	H. 30″
12.	4210	The upper portion of the body showing elaborate crown, necklace and ear-rings.	H. 22″
13.	4165	Two graceful Dvarapalikas	H. 21″
14.	4166		H. 25″
15.	4189.	Damaruka in stone	L. 17″
16.	P. 920	One Jaina image of Parsvanatha	H. 42″
17.	1342.	One Zodiacal Sikhara	D. 22″
		JAINA MARBLE SCULPTURES	
1	P. 1061	Mahavira (seated)	H. 15″
2	P. 1062	Do do	H. 15.1″
3	P. 1063	Do do	H. 7″
4	P. 1060	Do do	H. 16″

Sl. No.	Museum No.	Description	Size
		STUCCO	
1	P. 3151	Stucco head found at Gajulabanda. Almond eyes, prominent nose, thick lips, wearing turban.	H. 5″
2	P. 3152	Stucco head found at Gajulabanda. Back portion is missing.	H. 45″
		PLASTER CAST	
1	P. 1942	Plaster Cast (Naga king) standing, the right leg is bent at the knee, holding a stick in his right hand, five-hooded serpent sheltering his head.	H 3′—3″
2		Deepa—Lakshmi (Plaster-cast)	H. 6′—3″
3		Bust from Panigiri (Plaster-cast) (Nalgonda District)	H. 6.9″
		CRYSTAL	
4		Crystal Head of Buddha, Maski (Raichur District)	H. .8″

NATIONAL MUSEUM OF ARCHAEOLOGY
(Objects lent by Government of Hyderabad).

Sculptures in Stone.

1	232	MAHAVIRA JAIN	Seated figure in black Basalt, Warangal, Hyderabad State 4th century A.D. H. 93 cm.
2	260	SEATED WOMAN	Sandstone, Western India, late 10th century H. 48 cm.
3	359	MALE BUST	Limestone, Panigiri, Hyderabad State H. 17 cm.
4	1244	CHAURI BEARER	... Basalt, Lingsugur, Hyderabad State, C. 900 A.D. H. 96 cm.
5	1264	TORSO OF DVARAPALA	Warangal, Hyderabad State, early 9th century A.D. H. 85. cm.

SALAR JUNG MUSEUM.

Stone Images :

1. Jain Parsvanatha.
2. Jain.

Sl. No.	Museum No.	Description	Size
		JAINA COPPER IMAGES	
1.	8111	Tirthankara Karyotsarga pose, almond eyes, long prominent nose, small lips	8″
2.	8713	do do (Back portion is cracked) ..	6.8″
3.	8717	do do ..	10″
4.	8718	do do ..	13″
5.	8719	do do ..	12″
6.	8720	do do (right leg cracked) ..	10″
7.	8721	do do ..	8.9″
8.	8723	do do ..	21″
9.	8732	do do Jaina image with pedestal.	16.5
		BRONZE IMAGES	
1.	P. 4022	Sri Devi holding a lotus in her left hand	4.5″
2.	P. 4026	Mother and child. She is carrying a baby in her left arm ..	3″
3.	P. 4032	Bhoo Devi, seated on lotus pedestal	2.8″
4.	P. 4039	Copper image holding a lotus bud in his right hand and ambrosia in his left	6″
5.	P. 2781	Sri Devi standing on a lotus pedestal holding a lotus bud in her left hand	4″
6.	P 2782	Bhoo Devi, standing on a pedestal holding a lotus bud in her right hand.	3.9″
7.	P. 1842	Sri Devi standing on a pedestal holding a lotus bud in her left hand.	3.5″
8.	P. 3008	Krishna with four hands, standing on pedestal holding Sankha, Chakra and two hands representing as playing flute	4″
9.	P. 3931	Krishna	3.5″
10.	P. 3933	Skanda	5″
11.	P. 3878	Navanita Krishna	5″
12.	P. 3367	Navanita Krishna	4.5″

NATIONAL MUSEUM OF ARCHAEOLOGY
(Objects lent by Government of Hyderabad.)

Bronzes.

13	372	FEMALE LAMP-HOLDER	Bronze partly gilt—Warangal, Hyderabad State—18th & 19th Century A.D.

ANCIENT PAINTINGS.

Srl. No.	Museum No.	Description	Size
1.	(a)	The Naga King before the Bodhi tree Cave No. 10. II century B.C. part III Plate No. XXVII Ajanta ...	10′ 3′×3″
2.		Shaddanta Jataka. Bodhisatva among the herd. Cave No. 10. II century B.C. Plate No. XXX part II Ajanta	10′ 4″×4′—4″
3.	P. 288/1	The Dancing Princess (the wife of Nanda) Cave No. 16. Ajanta, V Century A.D. Plate No. LII part III Ajanta	3′ 7″×3′—6″
4.	P. 886	Mriga Jataka. Cave No. 17 Ajanta, V century A.D.	3′ 6″×2′—8″
5.	P. 3486.	Decorative design, ceiling of the Hall, Cave No. 17, Ajanta, V Century A.D.	10′ 9″×2′—6″
6.	P. 3495	do ...	10′ 9″×2′—6″
7.	P. 3494	do ...	10′ 3″×2′—6″
8.	3593 D.	Panel from the ceiling, Cave No. 2, Ajanta, V Century A.D.	20″×20″
9.	3594 E.	Flying figures from the ceiling, Cave No. 2, Ajanta, 5th Century A.D. Plate XLV, Vol. 2 Ajanta ...	19″×18″
10.		Siva dancing, Ellora, Indra Sabha, Cave No. 32 ...	3′—7″×4′

MUGHAL MINIATURES.

Srl. No.	Museum No.	Description	Size
1.	1471	Tansen	19″×15″
2.	1707	Mughal Darbar	12″×15″
3.	P. 697	Akbar listening to music	10″×15″
4.	4613	Dara Shikho	17-9″×12-6″
5.	6	A Bird	10″×15″
6.	2414	Aurangzeb	10″×15″
7.	P. 2206	Ali Gohar	10″×15″
8.	4623	A Nobleman	12″×15″
9.	P. 698	Akbar	15″×24″
10.	P. 694	Akbar on horse back	15″×24″
11.	P. 699	Dancing scene	15″×24″
12.	P. 702	Jahangir	12″×15″
13.	1586	A Saint and a Prince	12″×15″
14.	8	A Scene from the Hamza Nama	25″×31″
15.	1426	A Mughal Nobleman	10″×15″
16.	2622	A Mughal Prince	10″×15″
17.	1425	A Mughal Nobleman	10″×15″
18.	1108	A Princess	10″×15″
19.	1109	A Nobleman	10″×15″
20.	924	Nawab Ali Murad Khan	12″×15″
21.	6051	A Nobleman (Of Aupm Chitre)	10″×15″
22.	P. 695	Shah Jahan	10″×15″
23.	1424	A Lady reading a book	14″×16″
24.	4626	Laila and Majnu	10″×15″
25.	2613	Study of a Bird	13″×15″
26.	4622	An infuriated camel	10″×15″
27.	4649	An Ostrich	10″×15″
28.	1428	Youth (style of Raja Abbasi)	12″×15″

THE SALAR JUNG MUSEUM, HYDERABAD

Mughal Paintings :

1. Fire-Works.
2. A Mughal Prince.
3. A Mughal Princess.
4. A Mughal Nobleman.
5. A Mughal Princess.
6. A Mughal Nobleman.

DECCAN MINIATURES

Srl. No.	Museum No.	Description	Size
1.	1	Marriage Scene	20″×15.9″
2.	2	do	”
3.	3	do	”
4.	4	do	”
5.	P. 275	Krishna Leela	”
6.	P. 276	do	”
7.	P. 277	do	”
8.	P. 274	do	”
9.	120	Sugrai in the garden	12″×15″
10.	P. 1344	Two ladies in Swing	”
11.	903	Taramati	”
12.	P. 1750	Abul Hasan Tana Shah	”
13.	1175	Raja Chandu Lal	”
14.	2212	Asif Jah on an Elephant	15″×20″
15.	P. 3900	Qutb Shahi Kings	12″×15″
16.	P. 1588	Krishna after vanquishing Kaliya	”
17.	P. 1389	Cobra and Mungoose-fight	”
18.	P. 1390	Men fighting with python	”
19.	P. 1359	Krishna and Gopis	”
20.	P. 710	Radha and Krishna	”
21.	3718	Krishna and the Milkmaids	”
22.	P. 706	Krishna and Gopis	”
23.	2377	Raja Balwant Bahadur	”
24.	P. 1757	Aurangzeb	”
25.	P. 1752	Nawab Asifud-Daulah	”
26.	P. 1756	Asaf Jah I.	”
27.	P. 1749	Asaf Jah II.	”
28.	P. 1761	A Lady	”
29.	P. 1753	Jahangir	10″×15″
30.	P. 1747	A Nobleman	”
31.	902	Bhagmati	”
32.	P. 764	A Saivite devotee	12″×15″
33.	P. 3997	Love messenger	10″×15″
34.		Drinking Scene	”

SALAR JUNG MUSEUM,

1. Nizam Ali Khan Shikari Procession, by K. Venkatachalam.
2. One set of 16 Raga-ragini Paintings.
3. One set of 12 Historic Paintings.

SALAR JUNG MUSEUM,

PERSIAN PAINTINGS :

One set of 12 Omar Khayam Paintings.

ASAFIYAH STATE LIBRARY

CHAND BIBI :

A Painting (framed)

An old miniature painting (Deccan School) representing Chand Bibi on a galloping horse with a falcon on her hand. A very good specimen of Deccan Art.

NATIONAL MUSEUM OF ARCHAEOLOGY

(Objects lent by Government of Hyderabad)

Paintings.

1	579	Painting on Paper	... Portrait of Kurnool Nawab Deccani, about 1800 A.D.—23—3x18.7 cm.
2	937	Unfinished Miniature	From a Paper MS : of the Ni'mat Nama, recipes for Indian dishes, etc. Ibrahim Adil Shah II (1580-1627) A.D. with attendants offering him various dishes, Bijapur, early 17th Century 15.8x9 cm.
3	1113	Painting on Paper	... Iraj Khan on horse back, hunting with cheetah, Deccani, about 1750 A.D.-35.8x27.3 cm.
4	1145	Painting on Paper	... Mother and Child, Deccani, 18th Century 15. 7x7.3 cm.
5	1150	Painting on Paper	... Raja Balwant Bihari in procession, Deccani, about 1750 A.D. 127.8.18 cm.
6	1157	Painting on Paper	... Portrait of Asaf Jah IV (1857) with other figures, Deccani, 19th Century-32. 4x22 cm.
7	1159	Painting on Paper	... Prince reclining, musician and attendant, Arcot, 18th century 20. 5x13 cm.
8	1165	Miniature on Paper	... Portrait of Abdullah Qutb Shah (1626-1627 A.D.) Deccani, 18th century 27. 5x16.1
9	1166	Painting on Paper	... Dakshina Ragini, Arcot, southern India 18th Century, 22. 6x15 cm.
10	1169	Painting on Paper	... A Golconda Notable, attributed to Venkata, Deccani about 1800 A.D. 15. 8x10.4 cm.
11	1170	Painting on Paper	... Court scene, Deccani, Late 18th Century 28. 2x18.4 cm.
12	1211	Painting on Paper	... Dipak Raga, Deccani, about 1700 A.D. 14. 7x15.2 cm.

CONTEMPORARY ART

PAINTING SECTION

Sl. No.	Name of the artist	Title of the picture	Price Rs.	a.	p.
1	Ahmad Ali Khan	... An Indian Game ...	... 50	0	0
2	,,	... A Poem of Rural Life	... 25	0	0
3	,,	... Landscape ...	... 25	0	0
4	,,	... Arab	... 75	0	0
5	,,	... Ready to Dance ...	... 200	0	0
6	,,	... Qalandar ...	... 100	0	0
7	Agha Mohamed Hussain	... Lonely Cottage ...	... 50	0	0
8	Akbar Ali Hussaini	... Poet ...	... 175	0	0
9	,,	... Sheher-se-door ...	... 75	0	0
10	,,	... Field Corner ...	... 75	0	0
11	,,	... Bloom	... 125	0	0
12	,,	... Humanity in Sand ...	... 135	0	0
13	,,	... Woman at work ...	... 135	0	0
14	Anjiah K. ...	... A village ...	... 25	0	0
15	,,	... Trees ...	... 50	0	0
16	,,	... Trunks ...	... 50	0	0
17	,,	... Beside the Pond ...	... 60	0	0
18	,,	... Boats	... 100	0	0
19	,,	... Tomb of Abul Faiz	... 50	0	0
20	Aleem M. ...	... Waiting	... N. F. S.		
21	C. R. Govind Swamy	... Van Vihar ...	... 338	0	0
22	,,	... A Glance in the Green Room	... 221	0	0
23	,,	... Gypsies Down ...	... 140	0	0
24	,,	... Village Palmist ...	... 140	0	0
25	,,	... Poors' Paradise ...	... 140	0	0
26	,,	... High Court (Pen and Ink)	... 75	0	0
27	,,	... Stone Image ...	... 30	0	0
28	,,	... Monkey Cap ,,	... 30	0	0
29	T. V. Tyagraj Pillay	... Shakuntala ...	... 100	0	0
30	,,	... Life's Circles ...	... 250	0	0

CONTEMPORARY ART

PAINTING SECTION

Sl. No.	Name of the artist	Title of the picture	Price Rs.	a.	p.
31	T. V. Tyagraj Pillay	... Famine Stricken ...	... 75	0	0
32	,,	... Bathing Ghat ...	... 200	0	0
33	,,	... Badi pareki ki Foukiat	... 400	0	0
34	Saleem Ahmed ...	... A Village Girl ...	... 50	0	0
35	,,	... Near the Village ...	... 50	0	0
36	,,	... Nataraj (Pencil Sketch)	... 100	0	0
37	,,	... Village Woman. ...	... 125	0	0
38	,,	... Mahmud Gawan's College	... 50	0	0
39	,,	... Spring ...	... 155	0	0
40	,,	... Batkamma (Folk Dance)	... 500	0	0
41	K. Venkobe Rao	... Honey Gathering ...	... 600	0	0
42	,,	... Ticket Collectors ...	... 150	0	0
43	,,	... Pottery	... 50	0	0
44	,,	... Refugees ...	... 500	0	0
45	,,	... Ragini	... N. F. S.		
46	K. Seshagiri Rao	... Ahalya ...	... 350	0	0
47	,,	... Telengana ...	... 175	0	0
48	,,	... Barking Dog ...	... 150	0	0
49	,,	... Pandavas ...	... 360	0	0
50	,,	... Thief ...	... 60	0	0
51	,,	... Sadulla Batkamma ...	... 350	0	0
52	,,	... From field to feast ...	... 300	0	0
53	B. Satyanarayan ...	... Artist ...	... 75	0	0
54	,,	... The old Beggar ...	... 200	0	0
55	,,	... Moghal Woman ...	... 100	0	0
56	,,	... Greens and red ...	... 200	0	0
57	,,	... The Sculptor ...	... 150	0	0
58	,,	... Old Traveller (Pen and Ink)	... 30	0	0
59	,,	... Beneath the Tree ...	... 30	0	0
60	P. V. Patwari ...	... Singaar ...	... 100	0	0

CONTEMPORARY ART.

PAINTING SECTION.

Sl. No.	Name of the artist	Title of the picture	Price Rs.	a.	p.
61	P. V. Patwari ...	... Bride's departure ...	... 50	0	0
62	,,	... Resting ...	... 30	0	0
63	,,	... The Model ...	... 150	0	0
64	Vidya Bhushan ...	... Sardar Patel ...	... O. T. O.		
65	,,	... Buddha the mendicant	... O. T. O.		
66	,,	... Banjaras ...	... O. T. O.		
67	,,	... Vajrapani ...	... O. T. O.		
68	,,	... Broken String ...	... 300	0	0
69	,,	... Life Study ...	... 250	0	0
70	,,	... Portrait Study ...	... 200	0	0
71	,,	... Reapers ...	... N. F. S.		
72	Syed Masood Ahmed	... Gilli Dunda ...	... 250	0	0
73	,,	... Lovers ...	... N. F. S.		
74	,,	... Quiet Corner ...	... 300	0	0
75	,,	... Friends ...	... 300	0	0
76	,,	... Singaar ...	... 250	0	0
77	,,	... Rest ...	... 400	0	0
78	,,	... Sorrow ...	... 250	0	0
79	Rangachari	... Pappaya ...	... 200	0	0
80	,,	... Rest ...	... 100	0	0
81	,,	... The Fatal Cakes ...	... 100	0	0
82	,,	... Pick Pocket ...	... 100	0	0
83	,,	.... School Master ...	... 50	0	0
84	,,	... Gypsies ...	... 500	0	0
85	Ghulam Jeelani ...	... Indian Marriage Procession	... 250	0	0
86	,,	... Holy Waters Madura	... N. F. S.		
87	,,	... Croydon Park ...	... 250	0	0
88	Sayeed-bin-Mohamed	... Bhuttewali ...	... 150	0	0
89	,,	... Her World ...	... 200	0	0
90	,,	... Morning of Telengana	... 375	0	0

CONTEMPORARY ART.

PAINTING SECTION.

Sl. No.	Name of the artist	Title of the picture	Price Rs.	a.	p.
91	Sayeed-bin-Mohamed	... Sendhi ...	... 200	0	0
92	,,	... Defeated Confusion	... 175	0	0
93	,,	... Gandhism ...	... 200	0	0
94	,,	... Fruit Corner ...	... 25	0	0
95	V. Madhusudan Rao	... Village Living ...	... 75	0	0
96	,,	... Struggle for existence	... 200	0	0
97	,,	... Huts and trees at canal side	... 200	0	0
98	,,	... Village Bard ...	... 200	0	0
99	,,	... Lambadi Dance ...	... 100	0	0
100	Badri Narayan ...	... Hanuman ...	... 200	0	0
101	,,	... The Housewife ...	... 375	0	0
102	,,	... To the well ...	... 475	0	0
103	,,	... Chinese Mother and Child	... 75	0	0
104	,,	... Vergent Life and Verdant leaf	... 400	0	0
105	C. B. Deshpande ...	... The Builders ...	... 50	0	0
106	Miss. Urmila Shaw	... Two Sisters ...	... N. F. S.		
107	Wali Mohamed ...	... Dollar ...	... 200	0	0
108	... ...	... Peace and War ...	... 325	0	0
109	... ...	... Cliff's side in Bloom	... 50	0	0
110	Hari Govind Dass	... Mother's Pride ...	... 50	0	0
111	... ...	... Bidar in Colour ...	... 30	0	0
112	... ...	... Labourer (Pen and Ink)	... 10	0	0
113	... ...	... Summer Fruits ...	... 20	0	0
114	... ...	... Village	... 25	0	0
115	Iqbal Hussain ...	... Cannon of Kasim ...	... 50	0	0
116	... ...	... Wood Landers ...	... 50	0	0
117	Abdur Rahim ...	... The Old Street ...	... 50	0	0
118	... ...	... Gumbad Gate ...	... 150	0	0
119	,, ...	... Bidar Market ...	... 50	0	0
120	Manzoor Ahmed ...	... Gateway to Bidar ...	... 50	0	0

Srl. No.	Name of the artist	Title of the picture	Price Rs.	a.	p.
121	Manzoor Ahmed ...	... Village Pattern	24	0	0
122	Habeeb Abdur Rahman	... Gateway Budvale	125	0	0
123	,, ...	... Goggles	25	0	0
124	,, ...	... Character	25	0	0
125	,, ...	... Portrait	25	0	0
126	,, ...	... Musician	99	0	0
127	,, ...	... Night	30	0	0
128	,, ...	... After the Evening Rain ...	25	0	0
129	Vasudev Rao ...	... Yellow Lights	25	0	0
130	,, ...	... Still Life	50	0	0
131	Manzoor Ahmad	... Seeta Ram Bagh	25	0	0
132	Sheik Chand ...	... Basti	25	0	0
133	,, ...	... Domes	25	0	0
134	Dinker D. Bindoo	... The Temple Well	35	0	0
135	Naik Singh ...	... The Clock Tower	150	0	0
136	,, ...	... Power House, Mint	150	0	0
137	M. S. Chitnis ...	... Divine Love	290	0	0
138	D. Dorai Swamy ...	... The Lone Princess	400	0	0
139	,, ...	... The Sweeper	300	0	0
140	S. Ayant Ali Khan	... Lovers	100	0	0
141	,,	... The House Builders ...	100	0	0
142	Sambhaji Rao ...	... Lord Krishna	N. F. S.		
143	Saadat Ali Khan ...	... After the Bath	75	0	0
144	,, ...	... Sketch	50	0	0
145	,, ...	... The Last Hope (Pencil Sketch)	N. F. S.		
146	,, ...	... Sincere Friend ,, ,,	N. F. S.		
147	Leoni Dass ...	... Masons at Work	30	0	0
148	Miss Zainab Razvi	... Jhoke	250	0	0
149	,, ...	... Tassavur	200	0	0
150	,, ...	... Millan	200	0	0

Srl. No.	Name of the artist	Title of the picture	Price Rs.	a.	p.
151	Miss Zainab Razvi	... Taqqaul	N. F. S.		
152	,, ...	... The Sculptor	500	0	0
153	Bhanudas Taklikar	... Village Market	500	0	0
154	,, ...	... Lovers' Idyll	100	0	0
155	Mrs. Freni Behmanshah	... Lead Kindly Light	220	0	0
156	,, ...	... White Lady	300	0	0
157	,, ...	... Rest	280	0	0
158	,, ...	... Lotus Lady	200	0	0
159	,, ...	... Landscape	190	0	0
160	Iftekhar Ali Khan	... Sardarji	150	0	0
161	,, ...	... Chobdar	250	0	0
162	Vithal Rao ...	... The Old Arab	60	0	0
163	Prema Bhai Ameen	... Sadhu's Head	50	0	0
164	Miss Kohinoor Engineer	... Life's Sketch	N. F. S.		
165	D. J. Misra ...	... Nirvana	N. F. S.		
166	M. S. Junaidi ...	... Study of Flowers	50	0	0
167	,, ...	... Blood Making	50	0	0
168	S. Ravikant ...	... Still Life	65	0	0
169	,, ...	... Water Melon	50	0	0
170	,, ...	... Still Life	65	0	0
171	Miss Gnayana Abraham	... Still Life	N. F. S.		
172	Panchappa ...	... Fruits and China	50	0	0
173	Hamid Ali ...	... Books and Crane	50	0	0
174	Abdur Razack Farooqi	... White Pot, Yellow Flowers ...	115	0	0
175	,, ...	... Towel	315	0	0
176	,, ...	... Yellow Flowers	115	0	0
177	,, ...	... Reflections of Flowers ...	125	0	0
178	B. Sanjeev Rao ...	... Still Life	50	0	0
179	S. Deuskar ...	... Portrait Study	N. F. S.		
180	T. Vasekar ...	... Frustration	150	0	0

CONTEMPORARY ART.
PAINTING SECTION.

Srl. No.	Name of the artist	Title of the picture	Price Rs.	a.	p.
181	T. Vasekar ...	... Siddhas and Meghdoot ...	75	0	0
182	Shanker Krishna Khedkar	... Deep Rag	500	0	0
183	C. Venkat Ramloo	... Despondency	250	0	0
184	Miss Usha Hardikar	... Meena bazaar	500	0	0
185	P. A. Kutti ...	... Spring Design	N. F. S.		
186	,, ...	... Bowling Green	N. F. S.		
187	Tribhuwan Dass Chowhan	... Prostitute and her Dreams ...	200	0	0
188	,, ...	... The Devil in the Mother ...	420	0	0
189	,, ...	... Labourers	50	0	0
190	,, ...	... Gamblers	150	0	0
191	,, ...	... Fight	100	0	0
192	Habeeb Saleh ...	... The Old Houses	50	0	0
193	Mohamed Khasim	... Hamjoli (pen & ink)	100	0	0
194	Osman Siddiqi ...	... Storm	150	0	0
195	,, ...	... Latest Evening Pass	300	0	0
196	Mohamed Baqer ...	... Still Life	125	0	0
197	,, ...	... Innocent Activities	125	0	0
198	,, ...	... Sunbath	125	0	0
199	M. S. Datar ...	... Flowers	N. F. S.		
200	Hafeezullah Khan	... Still Life	N. F. S.		
201	Miss Afsar Jehan	... Still Life	50	0	0
202	Rajeshwar Rao ...	... Progressive	100	0	0

NATIONAL MUSEUM OF ARCHAEOLOGY.
(Objects lent by Government of Hyderabad)

Modern Art.

1375 GLIMPSE OF SPRING ... By M.A. Rahman Chugtai—43. 5×48 cm.
1380 BABER AS A POET ... By M. A. Rahman Chugtai—46×56 cm.

CONTEMPORARY ART (SCULPTURE SECTION)

203	G. Jeelani ...	... Lord Buddha	250	0	0
204	Martand Rao ...	... Youth	250	0	0

CONTEMPORARY ART.
PAINTING SECTION.

Srl. No.	Name of the artist	Title of the picture	Price Rs.	a.	p.
205	Sambhaji Rao ...	... My Heart	250	0	0
206	,, ...	... Street Singer	350	0	0
207	,, ...	... Thinking Girl	100	0	0
208	Osman Siddiqi ...	... Goddess of fortune... ...	150	0	0
209	,, ...	... Bust of Verna	N. F. S.		
210	,, ...	... Banjaran	150	0	0
211	,, ...	... Light of Asia	500	0	0
212	,, ...	... Vase	50	0	0
213	K. Tirumal Rao ...	... Poet Amjad	300	0	0
214	,, ...	... Buddha's Head	50	0	0
215	,, ...	... Table Lamp	250	0	0
216	Toufiq Hussain Aijaz	... Head Study	125	0	0
217	,, ...	... Basket Seller	75	0	0
218	,, ...	... Jal Pari	75	0	0
219	,, ...	... Old Man	85	0	0
220	Saleem Siddiqi ...	... Melody	225	0	0
221	,, ...	... Speed	50	0	0
222	,, ...	... Khaja Hassan Nizami ...	50	0	0
223	L. J. Kulkarni ...	... Roona	105	0	0
224	,, ...	... Freedom	75	0	0
225	P. Deendayal Naidu	... Temple Madikonda (Wood) ...	150	0	0
226	,, ...	... The Great Poet of India (Wood)	250	0	0

TOWN PLANNING AND ARCHITECTURE

PROPOSED WORKS.

Godavari Valley Scheme, Azamabad Town.

1. Zone Plan.
2. Aerial View.
3. Town Hall and High School.
4. General Hospital and Dispensary for Labour Colony.
5. Bank and Fire Station.

PHOTOGRAPHS & DRAWINGS

6. Motor Garage and Service Station ; and Market and Clock Tower.
7. Menial's and Labourer's Quarters—Plan showing grouping.
8. Menial's and Labourer's Quarters.
9. Staff Quarters.
10. Staff Quarters.
11. Typical Factory Design.
12. Do do
13. Do do

Cultural Centre, Hyderabad.

14. Lay-out Plan.
15. Plan of ground floor and stalls.
16. Plan of first floor and dress circles.
17. Plan of upper circle and mezzanine floor.
18. Sections and Elevations.

WORKS UNDER CONSTRUCTION.

Central Laboratories for Scientific and Industrial Research.

19. Site plan.
20. Plan of basement and ground floor.
21. Plan of first floor.
22. Plan of second floor and third floor.
23. Elevations and sections.

Subah Hospital, Warangal.

24. Administration Block and site plan.
25. Plan of ground floor for 40 beds Male Ward, and Operation Theatre and Kitchen Block.

Cultural Centre for Maharashtra Mandal, Ramkote, Hyderabad.

26. Coloured perspective of the scheme.

Hanuman Vyayam Shala, Ramkote, Hyderabad.

27. Coloured perspective.
28. Plans.

Karim Bhatiara Mosque at Nampally.

29. Coloured perspective (as proposed).
30. Plan, elevation and section.

Allauddin Endowment Buildings.

31. Coloured perspective.
32. Plan of ground floor.
33. Typical upper floor.

Aza Khana-e-Zahra.

34. Proposal No.1.
35. Proposal No. 2.
36. Proposal No. 3. (Final).
37. Coloured interior of Main Hall.

Shri Gurudwara Fateh Garh Saheb, Patiala.

38. Coloured perspective.
39. Photographs of plan, elevation and section.

Hanuman and Shiva Temples.

40. Preliminary Sketch Designs.

People's Education Society's College, Aurangabad.

41. Library, Science Building, Hostel, Arts College Dormitory and Dining Hall.

WORKS COMPLETED.

Osmania Jubilee Hall at Public Gardens.

42. ½" detail with photograph of plans and the Main Facade.
43. ½" detail of Address Hall.
44. ½" detail of Ball room.
45. ½" detail of Reception Hall.

Shah Manzil (Hon'ble Chief Minister's Office).

(Hon'ble Chief Minister's Office).

46. 1/8"Elevation with photographs of plan and the Main Facade.

Jubilee Pavilion at Public Gardens.

47. 1/8 Scale Elevation with photograph of Main Facade.
48. Plan and Sections.

Tomb of Late Nawab Yar Jung Bahadur.

49. 1/4″ Scale plan and elevation with photograph.

Railway Hotel at Aurangabad.

50. Plan of Ground floor, elevation and photograph of Main Facade.
51. Plan of Ground, 1st floor, and sections.
52. $1\frac{1}{2}$″ detail of the Facade.

Mausoleum of Late Sultan Abdul Majeed at Khuldabad.

53. Perspective of proposed scheme and photograph of the work as carried out.
54. Plan, elevation and section.

Tomb of Sir Muhammad Iqbal at Lahore.

55. Plan, elevation and perspective.

ARCHITECTURAL PHOTOGRAPHS.

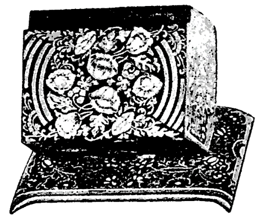
56. Osmania University—Arts College, Hyderabad.
57. Osmania University—Hostels and Dining Halls.
58. Boat Club, Hyderabad.
59. Photographs of coloured perspectives of proposed Indian Medical Association Building, Hyderabad, proposed Indian High Commissioner's Residence at Nairobi

    and

    Central Laboratories at Hyderabad (under construction).
60. Hyderabad B.G. Railway Station, Lake View (State Guest House), Shah Manzil (Hon'ble Chief Minister's Office), Physics College.

ARCHITECTURAL MODEL.

61. 1/4″ Scale Model of Jubilee Pavilion.



HANDICRAFTS

Sl. No.	Description of Article	Price Rs.	a.	p.
	Pattan Work.			
1	Saree Palloo (Parrot Design)	36	7	0
2	Saree Palloo (Parrot Design)	58	0	0
3	Saree Palloo	39	0	0
4	Saree Palloo	6	0	0
5	Centre Piece	16	10	0
6	Saree Border	115	5	0
7	Saree Palloo	36	12	0
8	Blouse Piece	18	15	0
9	Saree Palloo	70	0	0
	Banaras Work.			
10	Brocade 20″ ×31″	47	6	0
11	Brocade Silk	25	4	0
12	Georget	12	6	0
13	Brocade Silver	93	14	0
14	Blouse Piece (Gold Thread)	18	8	0
15	Brocade (Gold Thread)	49	13	0
16	Brocade	29	14	4
17	Valapoth	8	9	6
	Himroo Work.			
18	Piece for Neckties	3	7	0
19	"	2	12	6
20	"	4	5	0
21	"	7	0	0
22	"	15	12	0

HANDICRAFTS

Sl. No.	Description of Article	Price Rs.	a.	p.
	Artistic Leather Work.			
23	Book Cover	3	7	8
24	Photo Frame	2	14	2
25	Photo Frame	2	14	2
26	Writing Pad	5	7	6
27	Hand Bag	8	3	6
28	Hand Bag	7	6	4
29	Portfolio	14	6	6
30	Hand Bag	12	13	6
31	Teacosy	11	13	6
32	Purse	1	8	8
33	Purse (Round)	1	12	0
34	Hand Bag	13	8	9
35	Hand Bag	14	1	4
36	Portfolio	14	1	6
37	Hard Bag	10	2	4
38	Lady's Hand Bag	11	3	8
39	"	8	10	0
40	"	7	11	0
41	"	7	6	9
42	Album Cover	8	3	8
43	Ladies Purse	3	6	0
	Metal Work (Copper and Bronze)			
44	Bowl	5	4	0
45	Photo Frame	4	0	0

Sl. No.	Description of Article	Price Rs.	a.	p.
45	Plate (Round)	2	5	0
47	"	3	2	0
48	Tray (Square)	4	3	0
49	Ash Tray (Square)	2	1	0
50	Plate	3	4	0
51	Tray (Rectangular)	2	6	0
52	Desert Plate with Finger Bowl	10	10	0
53	Plate Lotus Design (Round)	2	15	0
54	Tray (Ellipse)	3	1	0
55	Tray (Rectangular)	8	2	0
56	Tray	8	2	0
57	Tray (Square)	5	0	0
58	Ash Tray	2	7	0
	Bidri Work.			
59	Betel Box	41	9	0
60	Ash Tray (Shoe Shaped)	4	0	0
61	Cigarette Case	27	0	0
62	Cigarette Box	25	4	0
63	Ash Tray (Shield Shaped)	3	7	0
64	Plates (Ogee Shaped)	6	8	0
65	Ash Tray (Round)	6	8	0
66	" (Rectangular)	3	9	6
67	Ash Tray (Round)	3	4	0
68	Ash Tray	6	8	0
69	Octagonal Plate	4	0	0
70	"	4	0	0
71	Plate (Ellipse)	6	0	0
72	Plate (Round)	3	6	6

Sl. No.	Description of Article	Price Rs.	a.	p.
	Horn Work.			
73	Ladies Umberlla Handle	11	0	0
74	Walking Stick with handle	7	0	0
75	Crocodile	15	0	0
76	Stick Handle	0	12	10
77	"	2	0	0
78	"	0	13	0
79	Blotter	1	1	0
80	Crane	1	5	4
81	Crane	2	3	4
82	Elephant	4	0	0
83	Parrot	6	15	6
	Ivory Work.			
84	Deer	N. F. S.		
85	Infant	35	0	0
86	Horse with Jockey	62	0	0

HYDERABAD MUSEUM

BIDRIWARES

(15th & 16th Century).

1	P.	2428	Huqqa, bell shape, representing silver inlay work of floral and geometrical design ...	H. 7"
2	P.	2155	Huqqa, gold inlay work of floral design, bell shaped.	D. 6" H. 6.6"
3		2354	Surahi representing inlay work of floral design.	H. 11"6" D.6.5"
4	P.	3071	Spittoon do do	D. 4.6" H.6"
5	P.	2120	do do do	D. 4.6" H. 7.3"
6	P.	2165	Sailabchi representing Mahatabi work of floral design with perforated lid spouted loop handle .	D. 6" H. 11"
7		2136	Aftaba representing silver inlay work of floral design	D. 6" H. 11"

S.No.	Museum No.	Description	Size
8.	1331	Huqqa representing silver inlay work ...	D. 5.6″ H. 8.6″
9.	2250	Khasdan representing floral design bulbous ...	D. 5″ H. 4.6″
10.	7008	Betel box containing seven boxes and a tray with silver inlay work oval shaped ...	D. 10″ H. 4″
11.	2184	Changerdan representing beautiful floral design of Bidri-work	D. 4.6″ H. 6.6″
12.	2199	Betel like box representing exquisite floral design	D. 3″ H. 1.3″

NATIONAL MUSEUM OF ARCHAEOLOGY.

(Objects lent by the Government of Hyderabad)

Bidri-ware :

814 BIDRI-WARE ... Bidri-ware, Hyderabad Deccan—19th Century H. 31.5 c.m.

SALAR JUNG MUSEUM

Handicrafts,—*contd,*

Enamels :

1. One Enamelled Elephant (Gold)
2. One Enamelled Horse (Gold)
3. One Enamelled Camel (Gold)
4. One Enamelled Peacock (Gold)
5. One Enamelled Gold Cup (Jahangir's)
6. One Enamelled Gold trinket box
7. One Small Gold Cup and Saucer
8. One Jewelled jade box
9. One Jewelled spice box
10. One Jewelled spice box.

Jades :

1. One green jade Quran stand (Rahail)
2. One carved jade bowl
3. One 'S' shaped spoon
4. One spice box
5. One small green carved bowl
6. One jade handled Chauri
7. One double handled jade trap
8. One green jade small chowki
9. One jade mirror with enamel work on the back
10. One jade turra and comb
11. One jade necklace
12. One jade mirror with filigree work.

COMMERCE AND INDUSTRIES DEPT.—HANDICRAFTS —*contd.*

1. *Bidri-ware*

Old Designed Sailabchi
" " Ugaldan (Spittoon)
" " Aftabad
" " Tray
" " Huqqa and Chilam
" " Candle-stick stand
" " Goblets
" " Katoras
" " Flower-vases

New style

1. Cigarette Cases and Cigar-Boxes, Match Boxes
2. Ash tray (various designs)
3. Table-wares
4. Powder compact

5. Cuff-Links, Buttons
6. Fruit Bowls
7. Crucifixes
8. Plates
9. Stationery articles, such as tray, pen holders stand, ink-pots, paper-weights paper-cutters, pin-cushions.
10. Blotters, pens, calendar frames.
11. Photo frames
12. Trinket boxes.
13. Electric lamps.
14. Candle stands.
15. Pandan.
16. Kumkum Boxes.
17. Flower vases.
18. Broaches, pins, ear-rings.
19. Sherwani buttons.
20. Bowls.
21. Sweet dishes, etc., etc.

Silver Filigree Wares.

1. Flower vases.
2. Cigarette cases.
3. Coffee spoons.
4. Tea set.
5. Trays.
6. Hand-bag's handles.
7. Trinket boxes.
8. Broaches, pins.

III. Coins Articles.

1. Coffee and tea spoons.
2. Trinket boxes.
3. Bracelets.

IV. Ivory and Horn.

1. Ivory Jewellery boxes.
2. Presentation boxes and casket, stick handles.
3. Paper-cutter and book ends.
4. Trays.
5. Stationery articles.
6. Broaches Ear-ring, Tie-pins and bangles.
7. Lamps.
8. Other table decoration articles.

V. Nirmal Renaissance.

1. Trays.
2. Luncheon sets.
3. Table. Tea-pot.
4. Boxes.
5. Lady shoe-heels.
6. Lamps.
7. Screen.
8. Panels.
9. Cigar and Cigarette cases.
10. Candlesticks stands.
11. Nirmal toys (Animal and birds).

VI. Soft Charwans (Sleepers) Hemp Articles (Tea-cosy and Sleepers, etc.).

VII. Textiles.

1. Aurangabad Himroo and Mushroo.
2. Brocade Borders and Palloos of Paithan.
3. Pitambers.
4. Sangareddi Silk.
5. Plush fabrics.
6. Warangal Carpets.
7. Door and window curtains.

NATIONAL MUSEUM OF ARCHAEOLOGY

(Objects lent by the Government of Hyderabad)

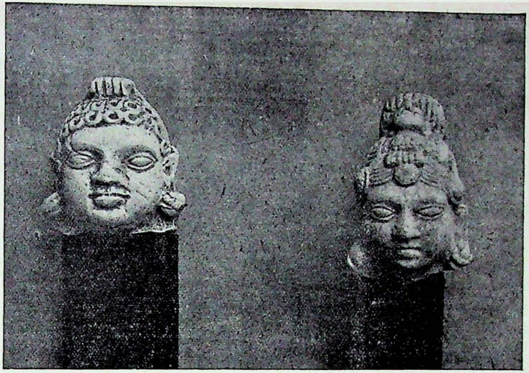
Textile :

665 CARPET ... ... Velvet, embroidered in gold, embellished with sequins and velvet applique—Hyderabad-Deccan, 19th century.

THE CENTRAL SCHOOL OF ART AND CRAFTS, HYD. Dn. (Wood-work Section).

S. No.	List of Articles with Names	Amount Rs.	a.	p.
1.	Table Bookshelf with R. Wood Top 22″x12½ x20″ ...	37	15	4
2.	Centre piece (T.W. carving and inlay 16″x 12″x 12″	9	3	8
3.	Round Centre piece (T.W.″9 x12″)	6	10	8
4.	Round Centre piece (T.W. 10″x14″)	6	10	6
5.	Tray (T.W. Inlaid) 21″x13″	15	9	6
6.	Wall Bracket (Inlay T.W.) 16″x 9″	10	12	6
7.	Cigar Box (Inlaid) 8¾″x 6¾″x 2½	7	5	4
8.	Cigarette Box (T.W. Inlaid) 6″x 4″x 1½	6	0	0
9.	Wall Bracket (Carving T.W.)	6	11	6
10.	Folding hinged Book cradle carving 12½ x 5½	4	14	8
11.	Book cradle 12½ x 6″ x 6″	4	12	0
12.	Photo Frame (T.W. carved) 12″x9″	5	13	0
13.	Photo Frame (T.W. carved) 12″x10″½	6	0	4
14.	Photo Frame (T.W. carved) 9″x8″	4	10	8

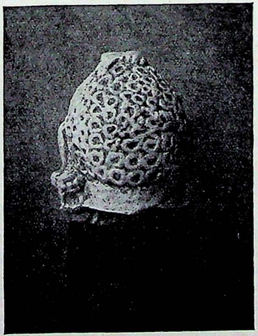
No. 1.—*Obverse.*
Kubera or some other Yaksha, Kondapur.



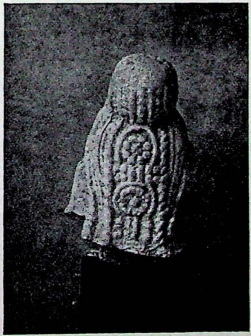
No. 2 & 3. (*a*) *Bodhisattva, Kondapur.* (b) *A Yaksha, Kondapur.*

No. 4.
A Bodhisattva, Kondapur.

No. 1.—*Reverse, the same, back, note the elaborate headgear.*



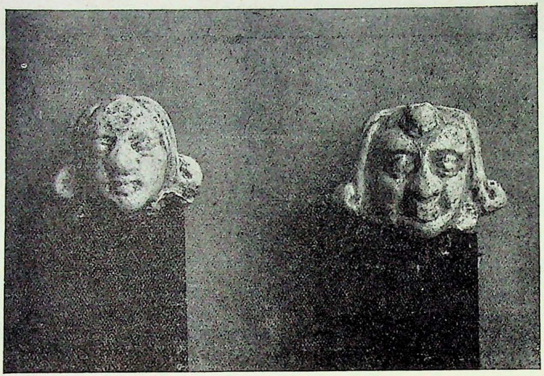
No. 2.—*Reverse.*
Back view of the Bodhisattva, Kondapur.



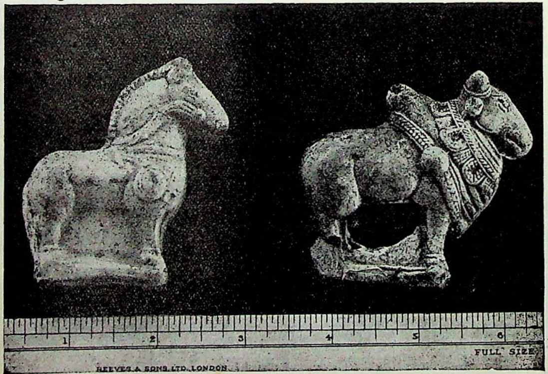
No. 3.—*Reverse.*
Back view of the Yaksha, Kondapur.

No. 5.
A Yaksha, Kondapur.

Plate IX.

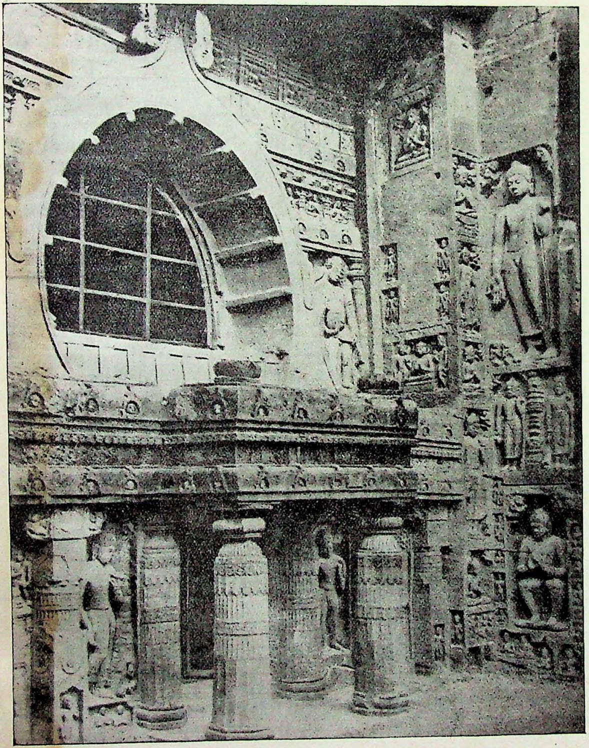


(a) *Terracotta Figurines from Kondapur (cir. 1st century A.D.)*

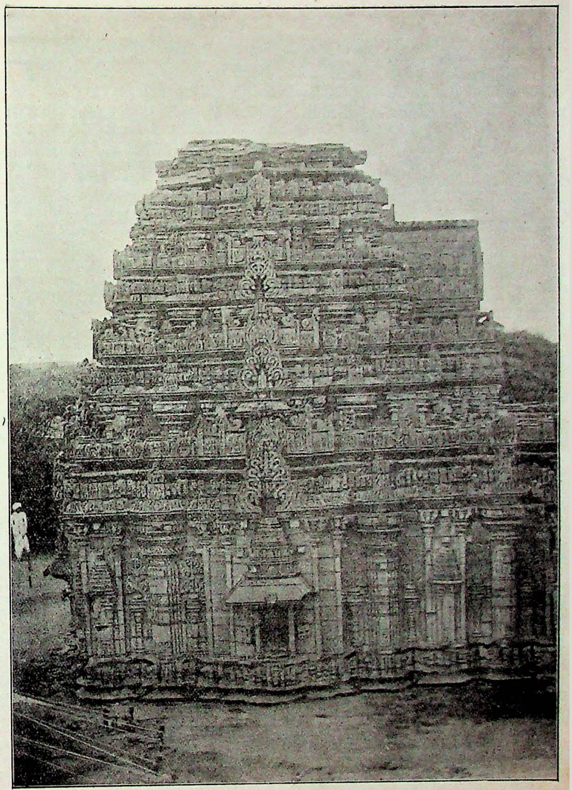


(b) *Terracotta Figurines from Kondapur (cir. 1st century A.D.)*

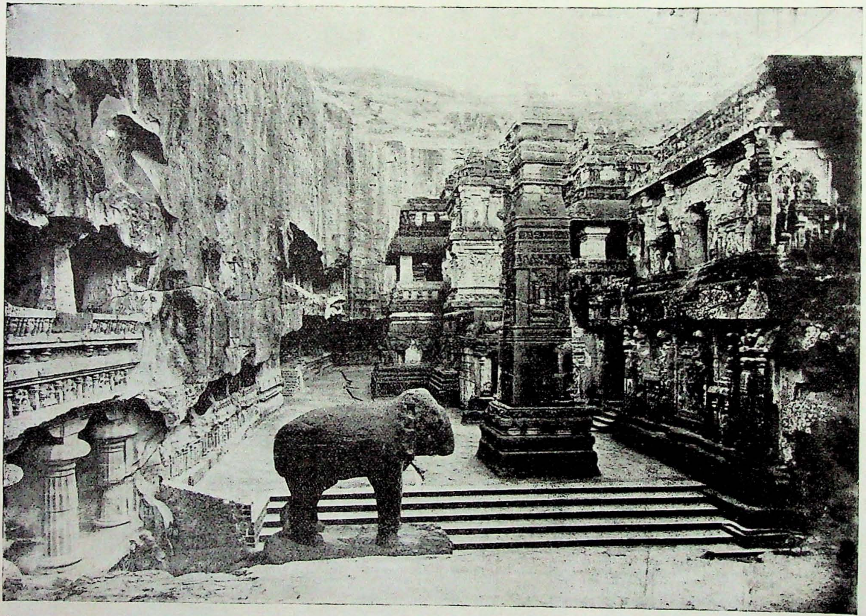
(c) *Bronze Image from Warangal.*



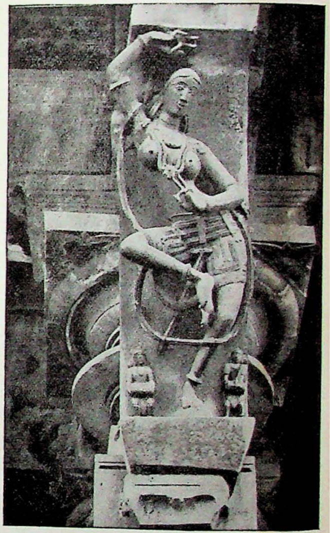
(a) *Facade of Cave No.* 19 (*Ajanta*).



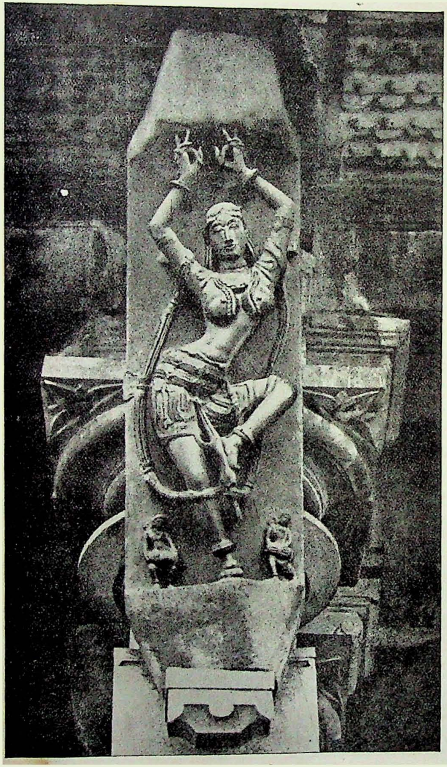
(b) *Ittagi Temple.*



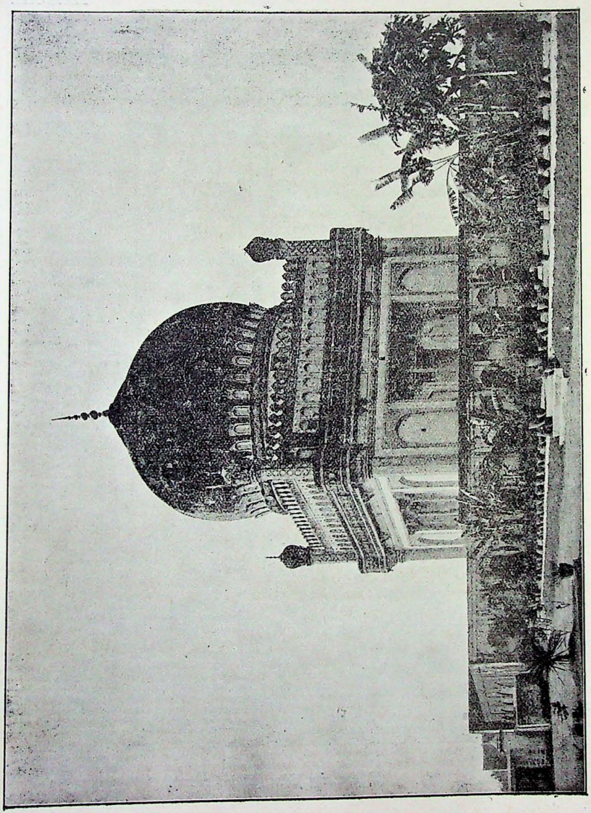
(a) *Kailasa* (*Ellora*).



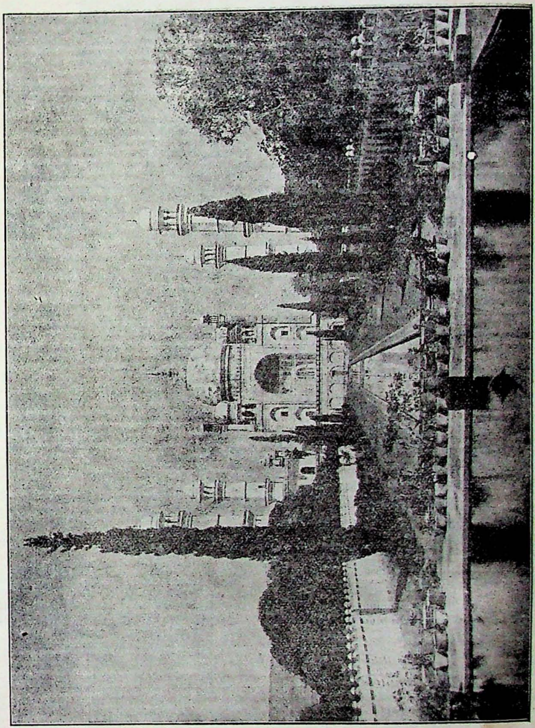
(b) *Life size Bracket from Palampet Temple.*



(b) Dancing Siva (*Ellora caves*).

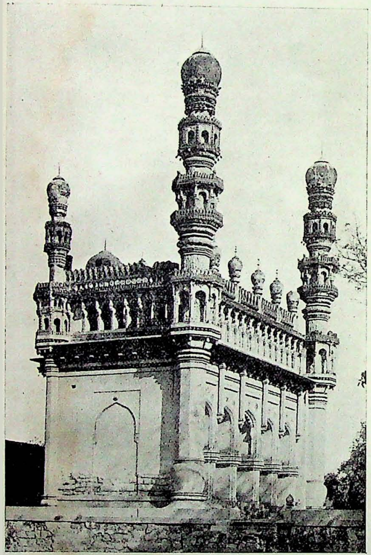


(a) *Tomb of Mohd. Quli Qutb Shah* (*Golconda*).

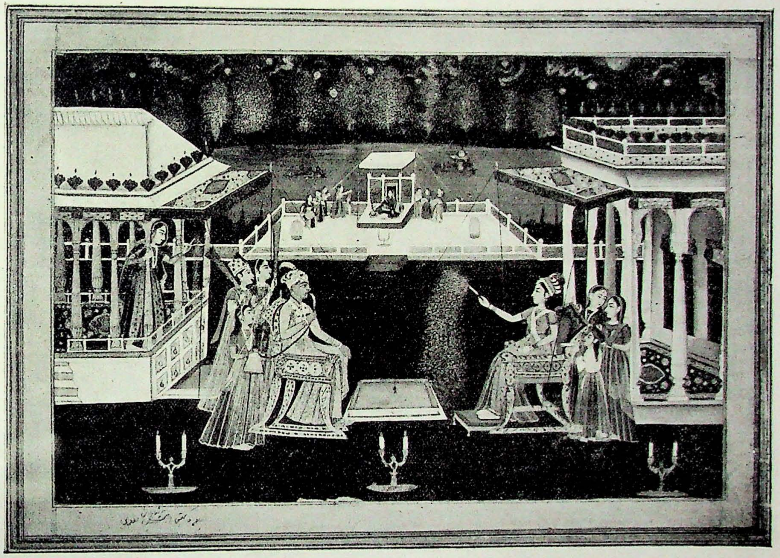


(b) *Bibi-ka-Muqbara* (*Aurangabad*).

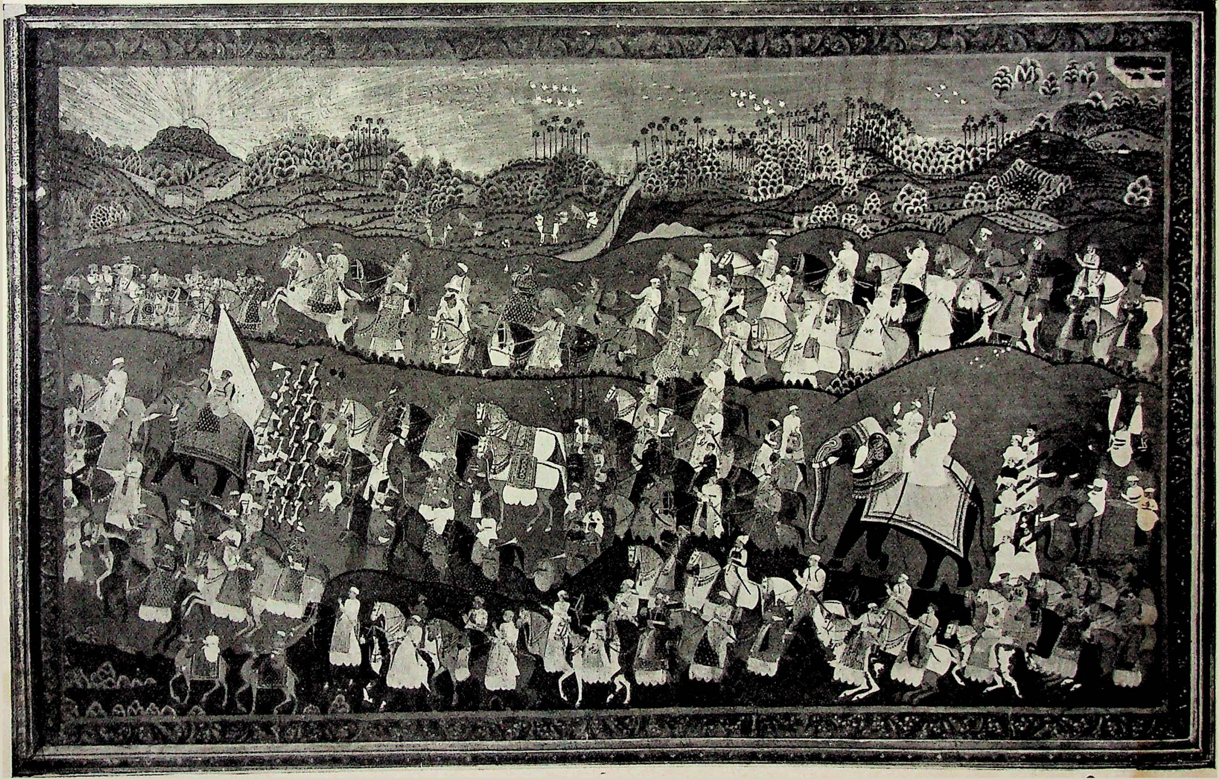
PLATE XIV.



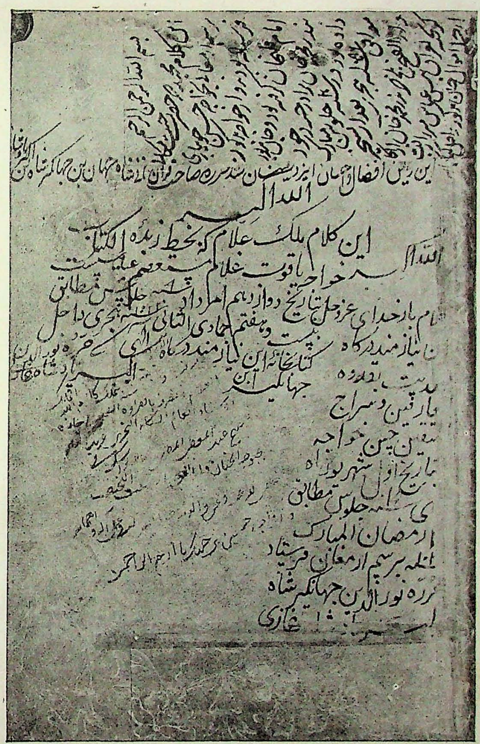
(a) *Toli Masjid (Hyderabad City).*



(b) *Fire works.*—A *Painting (Salar Jung Museum).*



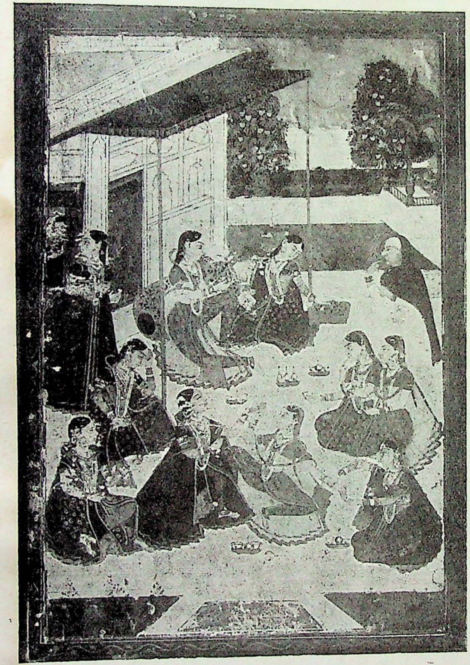
(a) *Cover of the Quran inscribed by Yakut* (*Salar Jung Museum*).



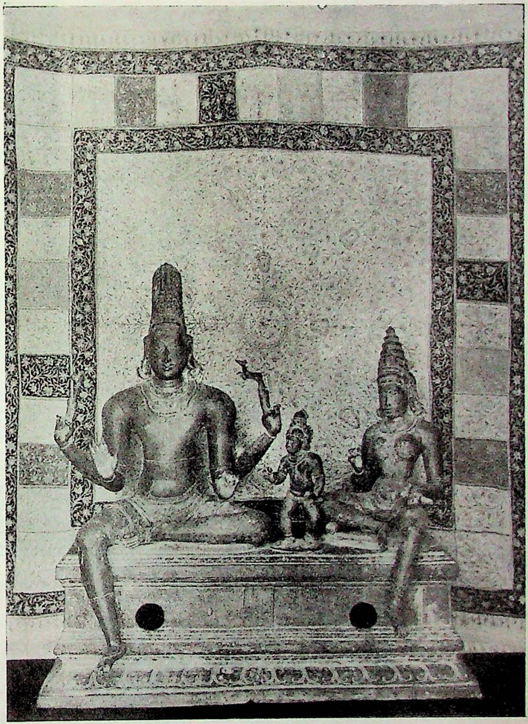
(b) *Autograph of Jahangir on the copy of the Quran inscribed by Yakut* (*Salar Jung Museum*).

(a) *Study of a Bird* (*Hyderabad Museum*).

(b) *Study of another Bird* (*Hyderabad Museum*).



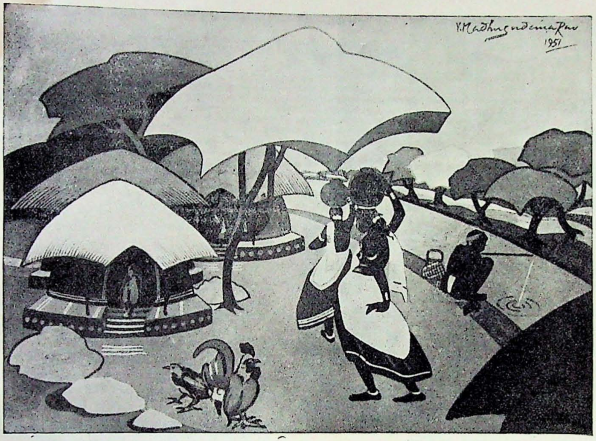
(a) *A Drinking Scene :—Deccan School (Hyderabad Museum).*



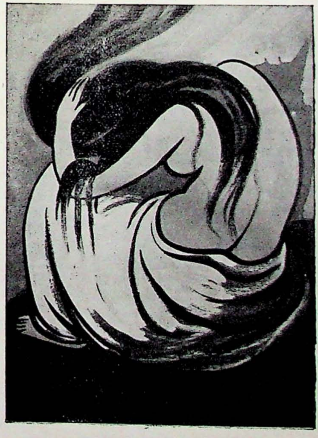
(b) *Somaskanda :—Bronze (Salar Jung Museum).*

BATHCAMMA—*Saleem Ahmed Siddiqui.*

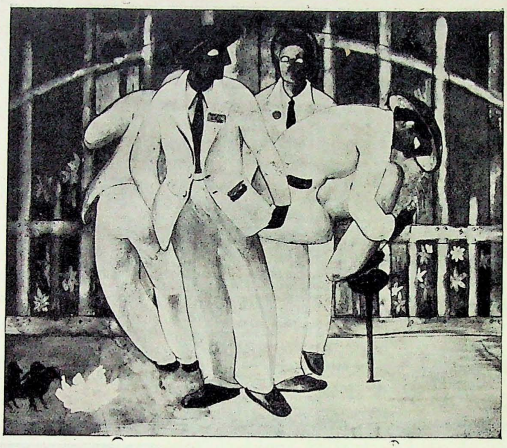
PLATE XX.



HUTS AND TREES AT CANAL—*Madhusudan Rao.*

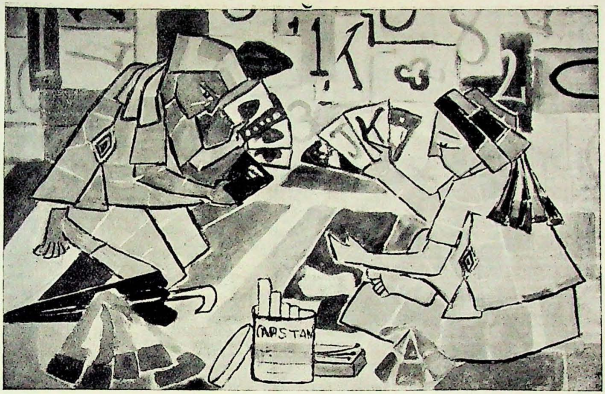


AFTER THE BATH—*Saadat Ali Khan.*



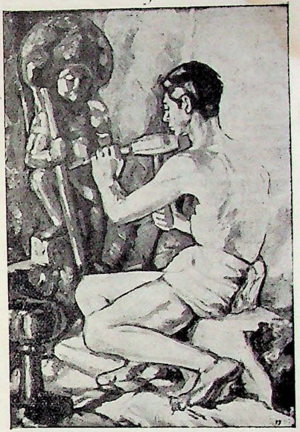
Ticket Collector—*K. Venoba Rao.*

Musician—*Habeeb Abdur-rahman.*



Gamblers—*T. V. Chowhan.*

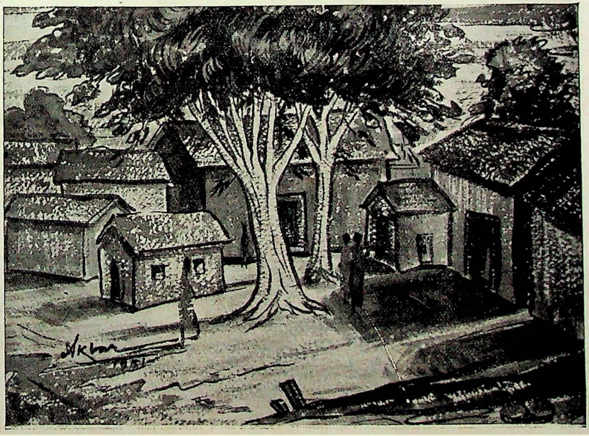
Kalandar—*S. Ahmed Ali Khan.*



SCULPTOR—*B. Satya Narayan.*

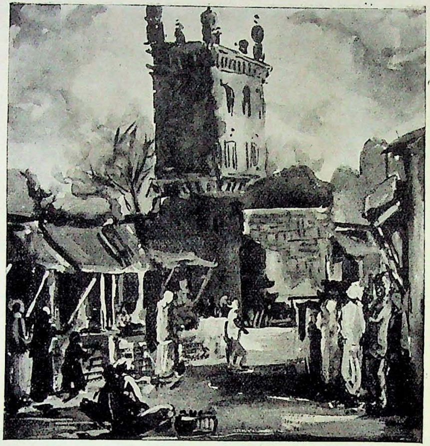
WAR—*T. V. Chowhan.*

GANDHISM—*Sayeed Bin Mohammed.*



SHER-SE-DOOR—*Akbar Ali Husain.*

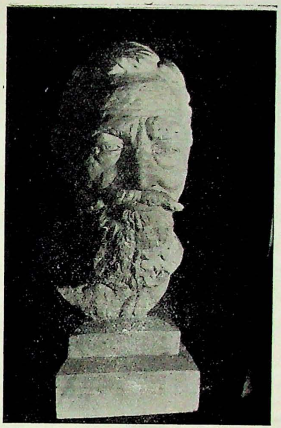
Plate XXV.



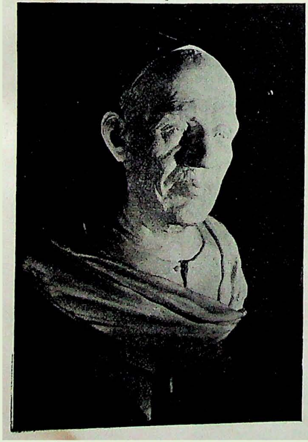
Bidar Market—*M. A. Rahim.*

Barking Dog—*K. Seshagiri Rao.*

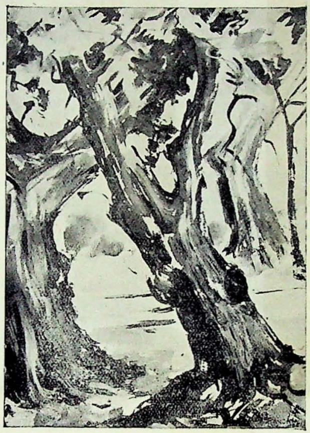
LIGHT OF ASIA—*Osman Siddique.*



HEAD STUDY—*Toufeeq Hussain.*

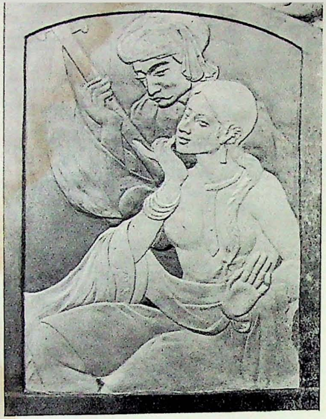


AMJED POET—*K. Thirumal Rao.*



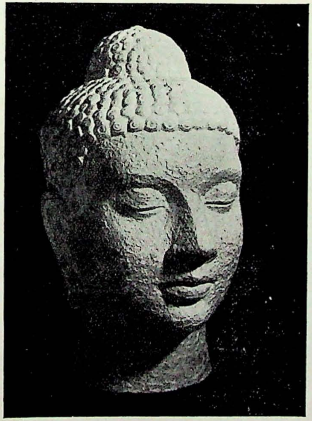
Three Trunks—*Mr. Madhusudan Rao.*

Lovers—*Mr. Masood Ahmed.*



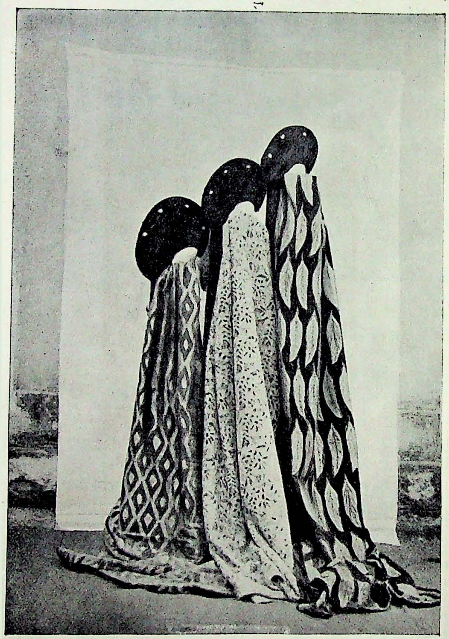
MELODY—*Mr. Saleem Siddiqui.*

THE REAPERS—*V. Bhushan.*

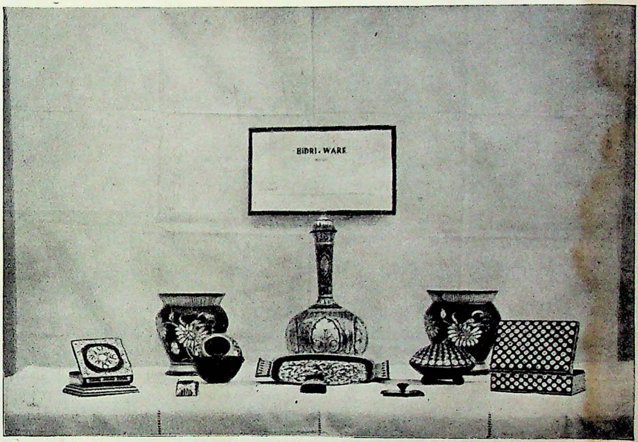


LORD BUDDHA—*G. Geelani.*

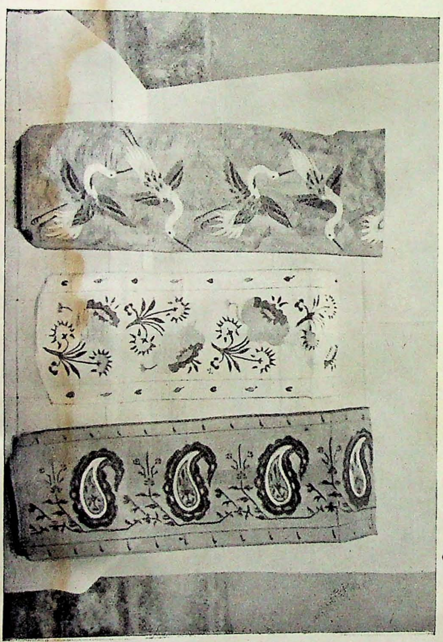
PLATE XXIX.



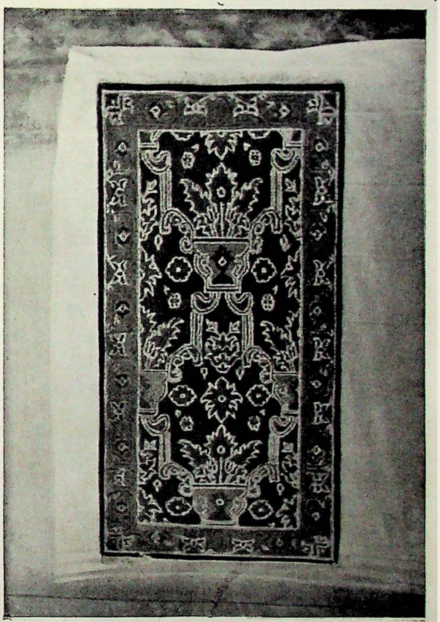
Himroo Fabrics.



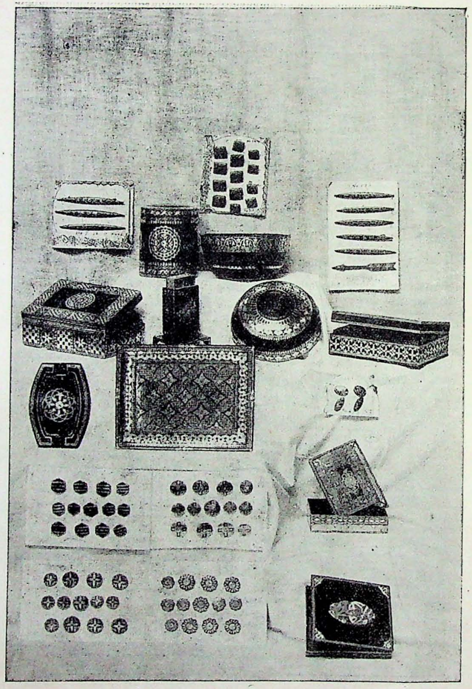
Bidri-ware.



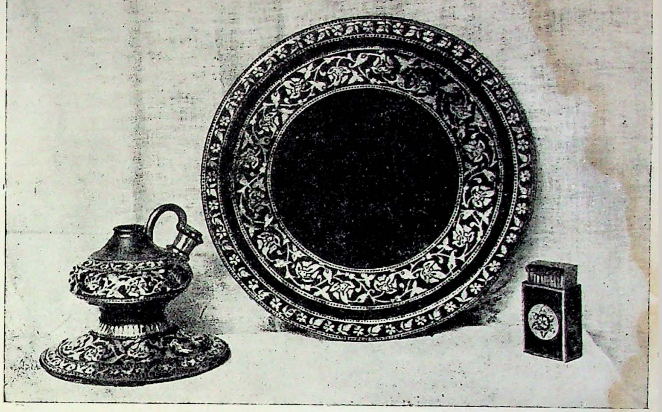
Brocade: Paithan Pallows.



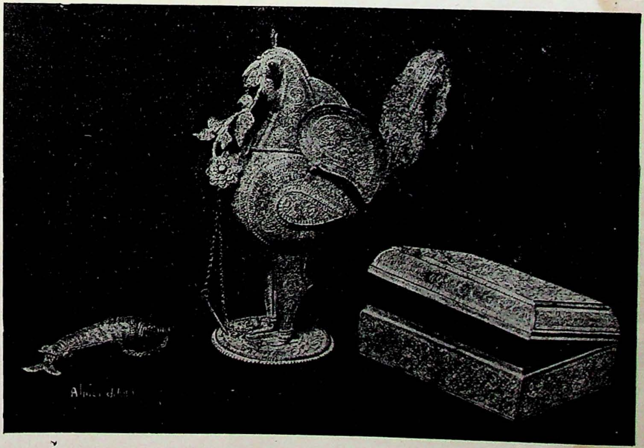
Carpet.



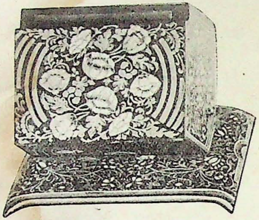
6.—*Bidri-ware.*



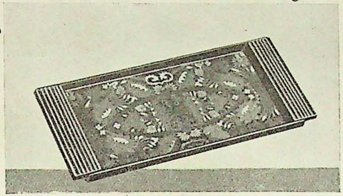
7.—*Bidri-ware.*



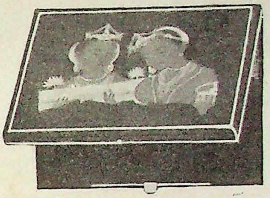
5.—*Silver Filigree.*



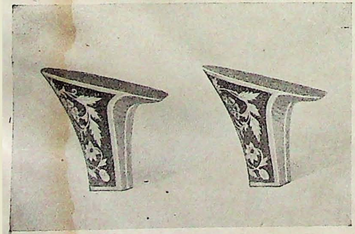
I.—*Nirmal work* (Cigarette Box).



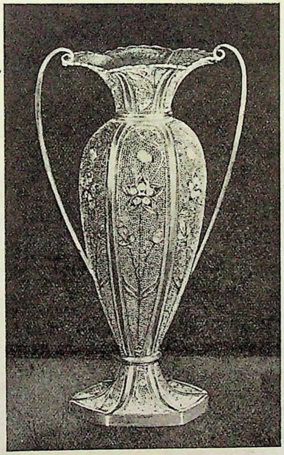
III.—*Nirmal work* (Tray).



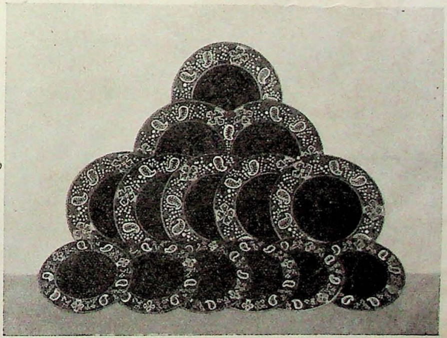
V.—*Nirmal work* (Cigarette case).



II.—*Nirmal work* (Shoe heels).



IV.—*Silver Filigree* (Flower vase).



VI.—*Nirmal work* (Luncheon set).